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NEW YORK

Mommy Only

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By Patricia Morrisroe

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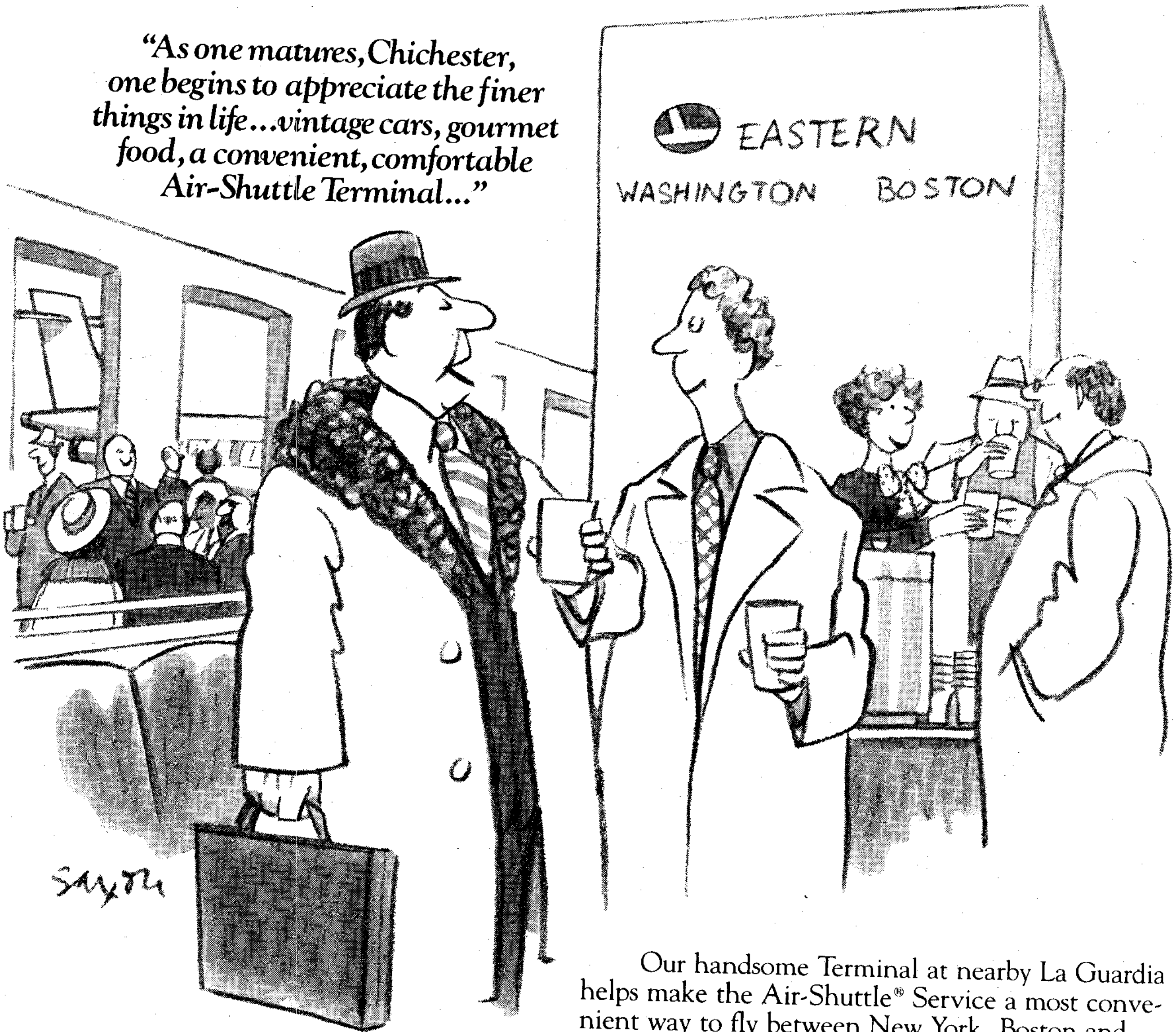

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IMAGINE LIFE WITHOUT US.

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Mommy Only

By Patricia Morrisroe

Time was when an "unwed mother" was someone with an unwanted, unplanned pregnancy. But the times, they are a-changing, for more and more middle-class women are choosing just that status, and their pregnancies are anything but unwanted or unplanned. Many are turning to artificial insemination; as one says, "Women really don't need men to have babies anymore." But some experts feel that babies really need men, and fear the emotional—and financial—consequences of fatherlessness. Patricia Morrisroe talks with several women who have decided to face parenthood alone—and who someday will also face the question "Where's Poppa?"

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On May 24, fireworks lit up the night sky over the Brooklyn Bridge as New Yorkers celebrated its one-hundredth birthday. Photographer Geoff Smyth caught the dazzle.

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In the dark days of the fiscal crisis, there was no more piercing symbol of New York's decline than Central Park. The elegant "greensward" designed by Frederick Law Olmsted and Calvert Vaux had, for lack of funds, become a wasteland of neglect. At the time, *New York* carried an article entitled "32 Ways Your Time or Money Can Rescue Central Park," written by Elizabeth Barlow, a dedicated park lover. The response was overwhelming, beginning a flood of public support for the battered oasis. In this issue, Barlow—now the Central Park administrator—lists 33 *more* ways to help an urban treasure that is not yet out of the woods.

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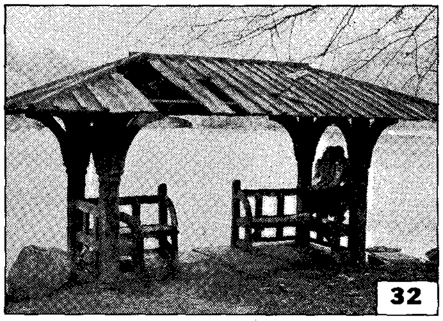

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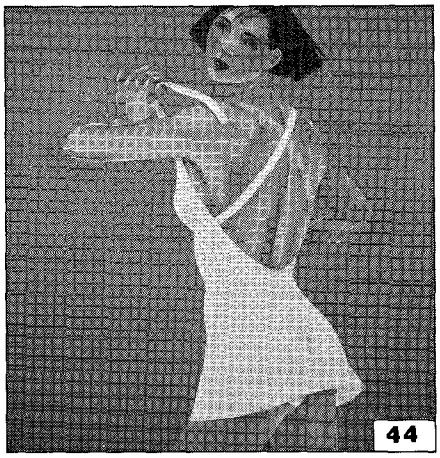

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Cover: Photograph by Ken Ambrose. *Models: Julie Kellam and Kristy Ann Serrano (child), of Funnyface/Brats. Hair and makeup: Ricardo Marin. Painting by Randi Meyerson after René Magritte. Frame from Modern Frames, Brooklyn.*

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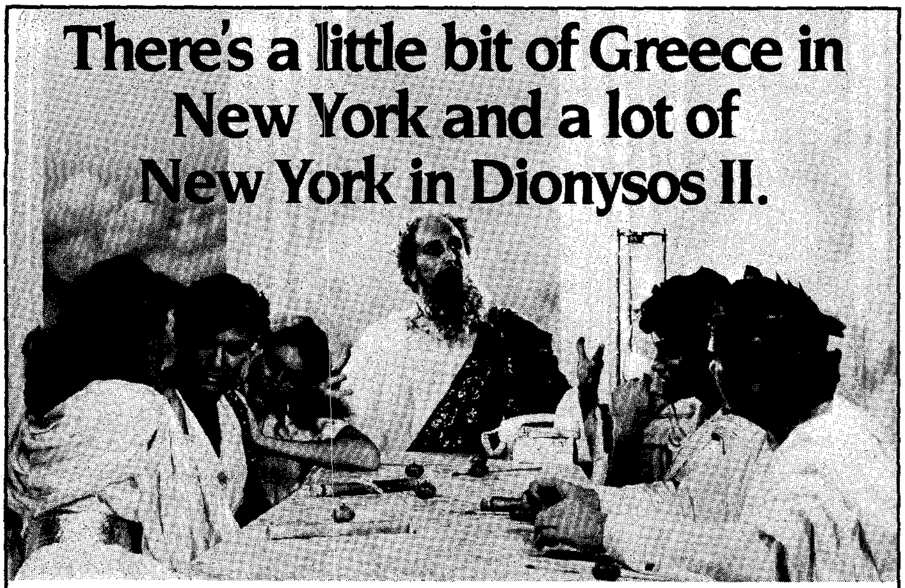

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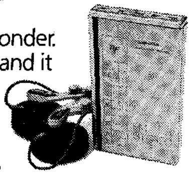
The pick of pockets.

Toshiba's new KT-VS1 stereo cassette player is truly a small wonder. Its stereo headphones collapse, its tuner pack plays AM/FM stereo and it has two stereo headphone jacks, auto stop and soft touch controls. An even tinier advancement is the RP-S5, which plays FM stereo through collapsible headphones. Which will you pick for your pocket?



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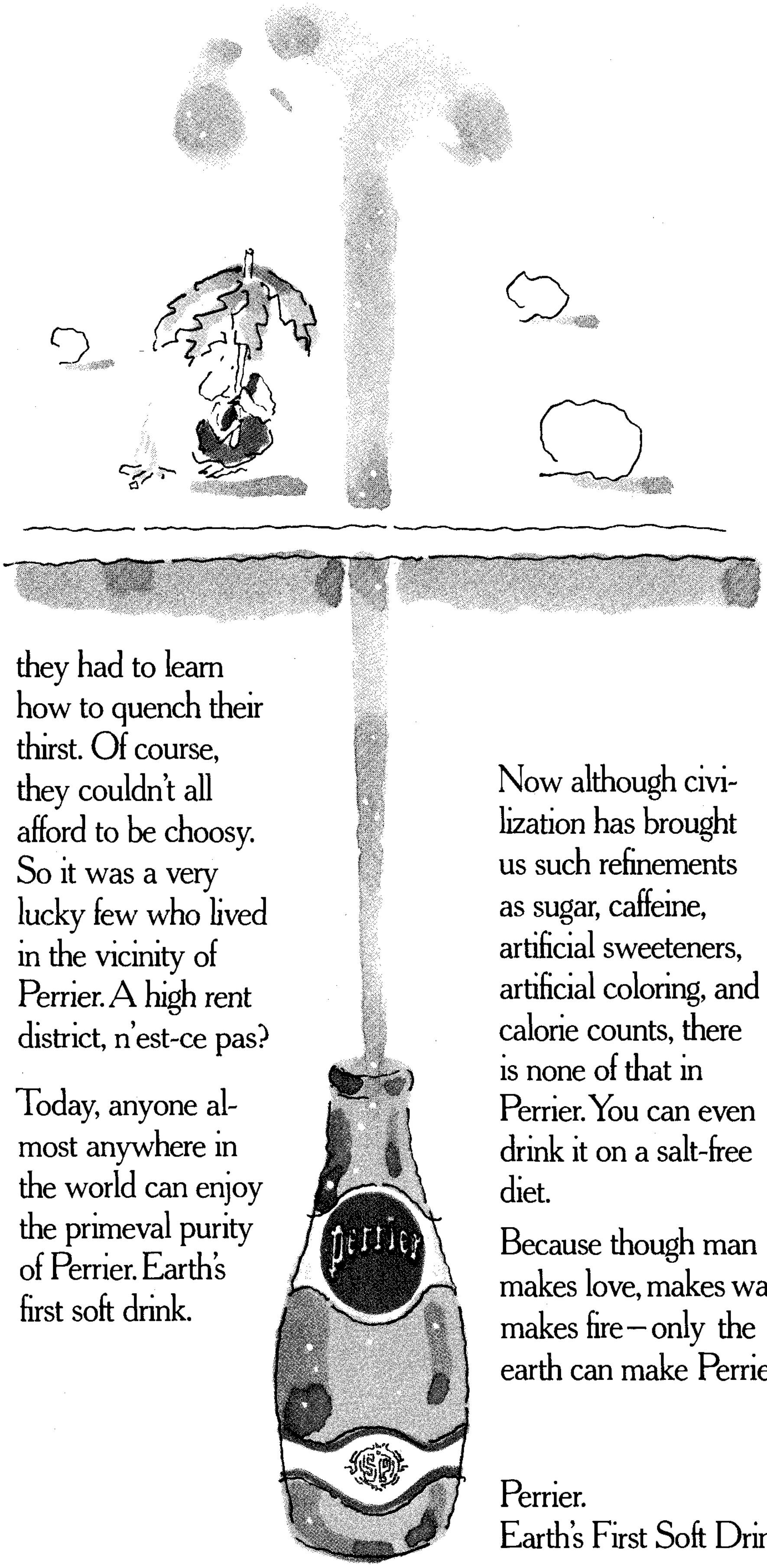

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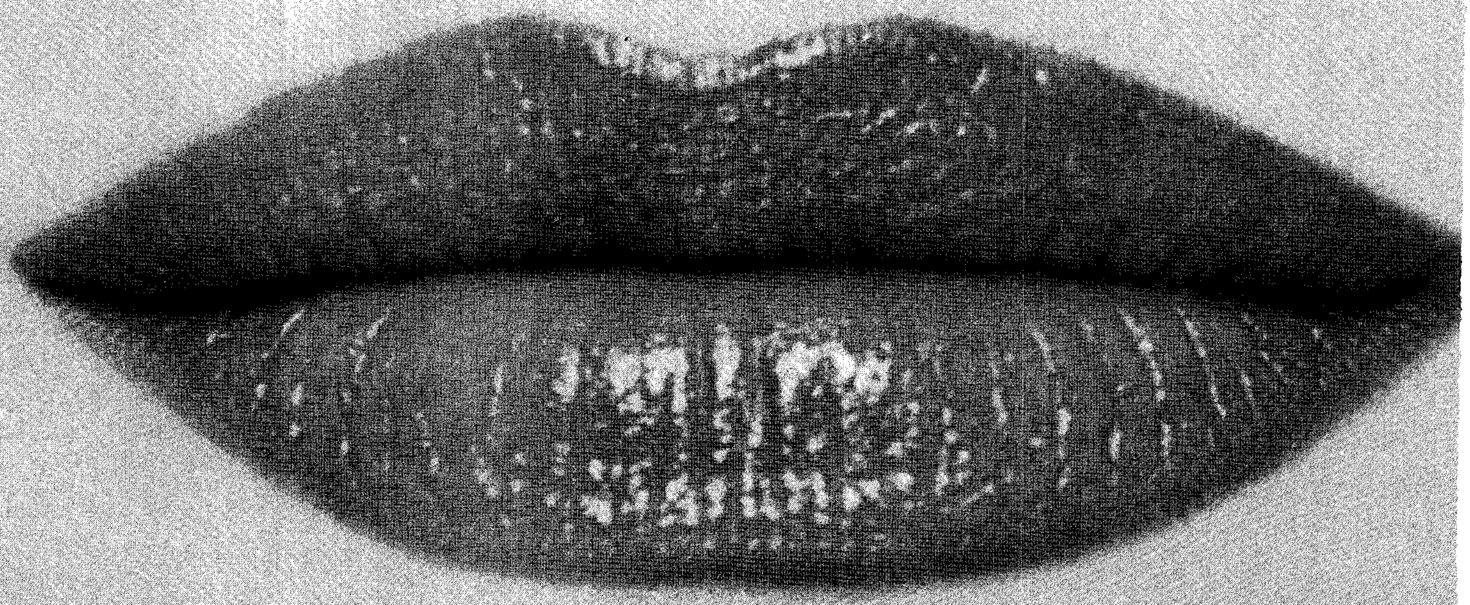
ELIZABETH ARDEN
A BREAKTHROUGH LI



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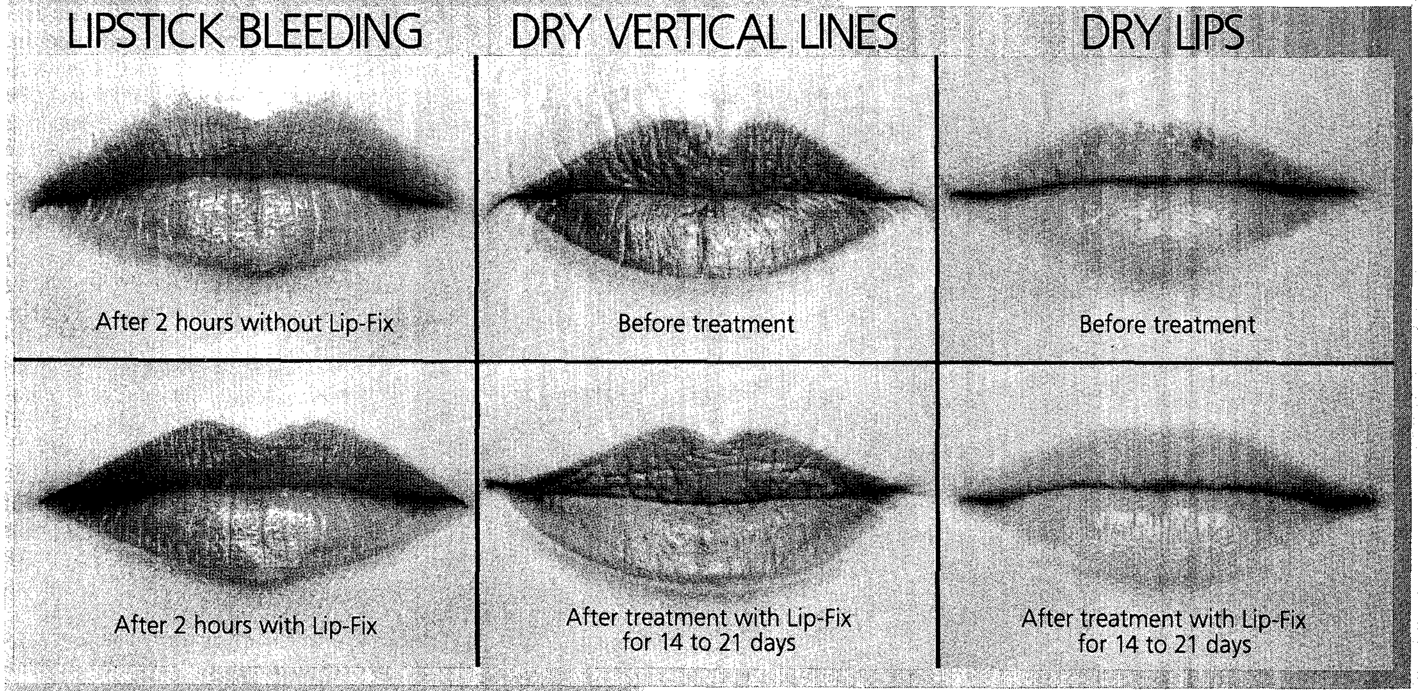

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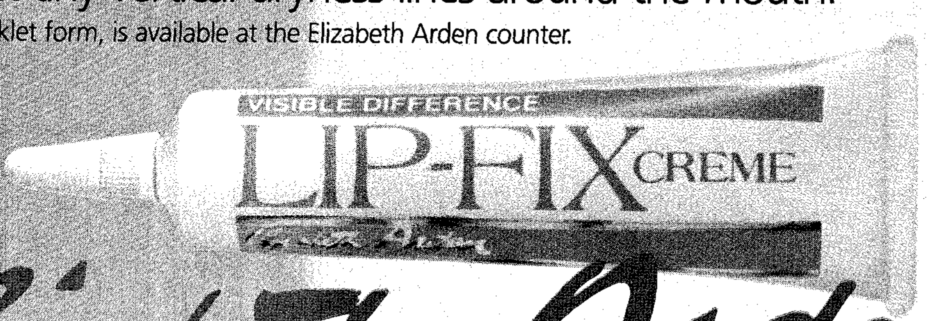

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LETTERS

Doctors? No.

LINDA WOLFE'S ARTICLE ON MEDICAL schools in the Caribbean ["Young Doctors at Sea," April 25] was a valuable contribution to the public dialogue on this issue. It was one of the few pieces I have seen by someone who actually went down and visited some of these schools and thus was able to describe their programs with some accuracy. We are facing a surplus of physicians, and recommendations have been made that American medical schools should reduce enrollment. At the same time, thousands of Americans who studied in the Caribbean are flooding back. Given the limited number of clinical and residency opportunities available, these students will, for the most part, get their training in facilities that do not have adequate supervision or quality control. New York will soon be confronted with large numbers of poorly trained physicians, while problems of health-care delivery for low-income populations will persist.

John Naughton, M.D.
President
Associated Medical Schools
of New York
Manhattan

SIX YEARS AGO I DECIDED TO PURSUE AN old dream of mine to become a physician. I was rejected from every medical school I applied to, except one in the West Indies. At age 39, I packed up my house, grabbed my two kids, and moved to the Caribbean. I ended up dropping out, but most of my classmates will soon become doctors, no thanks to the likes of Ephraim Friedman. May his children have dreams that can't come true.

Susan Haskell
Brookline, Mass.

MS. WOLFE'S REFERRING TO BROOKLYN'S Coney Island Hospital as a "small inner-city hospital" is akin to referring to Radio City Music Hall as a teeny-tiny theater.

Hyla F. Epstein
Brooklyn

'Vette *Accompli*

BERNICE KANNER'S PRAISE OF THE NEW Corvette ["On Madison Avenue: Betting on the 'Vette," May 16] made for a good story, and her opinion reflects that of nearly every automobile expert. However, it is important to realize that be-

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017.

ind the car you see today sat Corvette's itial father, Zora Arkus Duntov, the ussian-born G.M. engineer and racing-ar driver. Had it not been for Duntov's illingness to risk his own neck and eputation, the Corvette as a competitive vo-seater sports car would now be as ead as its contemporary, the two-seater hunderbird.

John Weitz
Manhattan

READ YOUR LOVE POEM TO THE CORette with interest, and I applaud your atriotism. But as the owner of two merican cars—a 1937 Packard and a 973 Continental—I wouldn't trade eiier one for a herd of Corvettes. What ood is 0 to 60 m.p.h. in less than ten econds on the Manhattan Bridge at 8 .M.? More pertinent, how would that orvette endure the slings and arrows of garage or parking lot? I shudder to ink of the Corvette and its low front ouncing through foot-deep potholes. If want to join the racing circuit, I'll buy real racer.

Rosamund F. E. Withers, M.D.
Brooklyn

Walk on the Wild Side

WAS SURPRISED TO READ SUCH ANGRY esponses to Jennifer Allen's "Harlem n My Mind" [April 18] in your May 9 Letters" column. One of the few things hese readers seemed to focus on was hat Sharon Green took too many cab ides to suit her welfare status. I'd like to now by what means these readers have f ever) traveled through Harlem. A nice eisurely walk, perhaps at night? I found Ms. Allen's piece to be an intensely oignant account of a New York lifetyle alien to most *New York* readers.

Allen J. Sheinman
Manhattan

laking Book

O ADD TO YOUR MAY 2 "INTELLIencer" item on the New York Public ibrary [by Sharon Churcher], it appears o me that its collection in the field of rt is not meeting the needs of its users. nstead of purchasing so much phemera and sometimes duplicating naterials on less important subjects, the ibrary's money would be better spent in cquiring the standard books in important new fields of collecting.

Martin J. de la Rosa
Manhattan

O THIS CHILD OF IMMIGRANTS, THE LIrary branch at Franklin and Hancock, n Bedford-Stuyvesant, was a magic reasure house of the world's wonders, here the landlord always gave heat. alf a century later, I make a yearly onation for the branches where immirants and their children live. The hardhips of authors doing research rate a twinge, but the cutbacks in local libraries contribute to neighborhood decline, while penalizing those who can least afford it.

Irving Leos
Manhattan

Bittersweet Chocolate

GAEL GREENE'S "THE CHOCOLATE ELITE" [May 16] confirmed my feelings as an outsider. The most I've ever felt was just a big ho hum. Admittedly, my hips and I feel fortunate not to be addicted, but in retrospect my attitude may have cost me my last romantic relationship. I was closely involved with a devout chocoholic who tried everything from Teuscher to truffles to turn me on. He ultimately gave up on my taste buds and (coincidentally?) on me. Next time the chocolate is passed around, I'll fake my response!

Andrea Kirby
Larchmont, N.Y.

I FOUND MYSELF PRACTICALLY SALIVATING while reading Gael Greene's lush critique of the city's finest *chocolatiers.* Still, I must stick to diet chocolate soda or I'll start looking like a chocolate truffle myself.

Phyllis Thaler
Queens

What's Good for the Goose . . .

I ENJOY JOHN SIMON'S REVIEWS. BEcause he has no hesitation about being outraged, disgusted, and downright nasty when a play is bad, he's one critic I can trust when he says, however rarely, that a play or a performance is good. What I do not enjoy is John Simon's sexism. In his May 23 column ["Oh, Coward!"] he reviews *Private Lives*—a pan undoubtedly richly deserved—and *The Cradle Will Rock.* Simon appeared to view Elizabeth Taylor's girth as an affront to his sensibilities. But why wasn't John Houseman's weight—the word "obesity" might serve quite well—given the same treatment? If physical appearance counts in acting, then let it count for men as well as women.

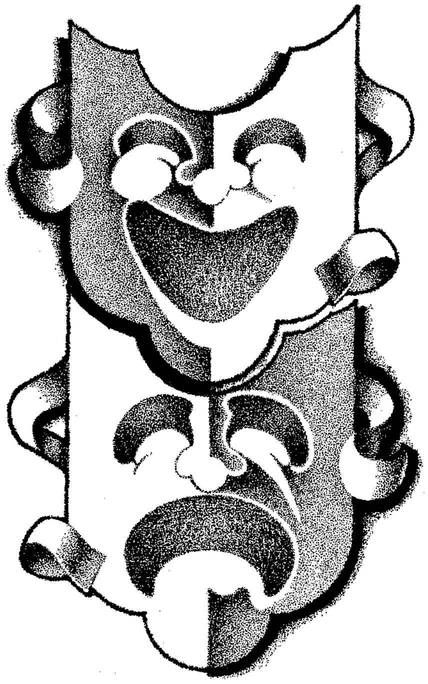
Katherine Brown
Manhattan

JOHN SIMON'S STILL MY FAVORITE THEATER critic, but this time he's gone too far. So what if Liz is shrill-voiced, frumpy, and short-legged? So what if she's misinterpreting Noël's precious work? He's no Shakespeare. And Liz is simply Liz, and that's enough for me.

William L. Bennett
Muskegon, Mich.

JOHN SIMON DESERVES HIS OWN TONY award for that delightfully accurate review of the Taylor-Burton fiasco.

Elizabeth A. Bancroft
Manhattan



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INTELLIGENCER

Syria's American Friend: Jimmy Carter

THAT HARD-LINE FOE OF Middle East peace efforts, Syrian president Hafez al-Assad, has a surprising new friend: Jimmy Carter.

According to a report by a reliable American source whom *New York* has been asked not to identify, Carter told a group of academics in Damascus in March that Assad was "one of the few close personal friends" he has among world leaders.

The source also said that Carter—speaking at a closed-door meeting after a lunch at Assad's home—criticized Syria's rejection of the peace efforts, but then predicted that if Assad were to come to the negotiating table, he would find himself on the same side as "the Jordanians, the Palestinians, the Egyptians, and the Americans," pressuring the Israelis.

Carter with Assad: *A "special relationship."*

The source's account of these remarks first appeared in a Washington newsletter, *Middle East Policy Survey,* and has amazed, among others, Representative Stephen Solarz, a Brooklyn Democrat on the House Foreign Affairs Committee. "If this report is accurate, it's incredible," Solarz commented.

Ken Stein, Carter's Middle East adviser, said his minutes of the meeting record the ex-president as saying, "One of the personal friends I have is President Assad. . . . I have this special relationship with him, as I did with Sadat." How about the talk of the United States' siding with Syria? "He said, 'If you joined the talks, you would find that Egypt, Jordan, the Palestinians, and the United States would support you in your desire to see the rights of the Palestinians provided for and the withdrawal of Israel from the West Bank endorsed,' " Stein told *New York.*

Checking Out The Reagans

RONALD AND NANCY REAGAN have had their names taken off their longtime Bank of America checking account—primarily for security reasons, says a close acquaintance of the couple.

The Reagans' checks now carry the words "Master Account," with the California address of attorney Roy D. Miller, who signs for them when they are billed.

"It was felt that the names were one way in which the Reagans' habits, the places they regularly visit . . . might be traced, and that would have an element of security risk," the acquaintance told *New York.*

The move follows a White House request—made after the president was shot in 1981—asking the press not to publish his daily itinerary. Some political observers suggested it might also be a way of helping Nancy Reagan hide her tracks when she goes shopping. "I think there was a confidentiality element, but security was the important thing," replied the acquaintance.

New Twist in the Warner-Fund Case

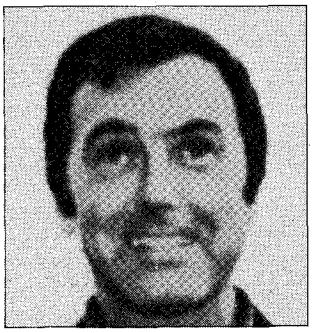
THE WARNER COMMUNICATIONS "cash fund" case has taken another curious twist with the disclosure of two letters from the company's outgoing vice-chairman, Edward Rosenthal.

In one, Rosenthal, now 79, wrote to ex-Warner executive Jay Emmett that "you took the rap for all the WCI [*sic*]." Emmett had testified that he helped another company official, Solomon Weiss, set up a secret corporate slush fund.

The letters, written after Emmett's indictment in the case, are part of a closed court record but are revealed in an article due to appear this week in *The American Lawyer.* The article's author, Steven Brill, also quotes Rosenthal as telling him, "Every major company has a cash fund. . . . We needed cash for record deals, for unions."

"I never said that. He's lying," Rosenthal declared to *New York.*

To make matters odder, Brill writes that *he* thinks Weiss, who was convicted in the case, is innocent. Emmett stole Warner funds, Brill argues, then cooked up the cash-fund tale and implicated Weiss to save himself through a plea bargain. But then why did Rosenthal write letters to Emmett that seemed to back up the prosecution's case?



Jay Emmett: *Taking the rap?*

"Rosenthal is a jilted father-in-law," said Brill, referring to the fact that Warner chairman Steve Ross is divorced from Rosenthal's daughter. Ross, whom the prosecutor has called the "real culprit" behind the alleged fund, has denied any wrongdoing.

Getting Snide at Gracie Mansion

EVEN AT GRACIE MANSION, Ed Koch can't escape his critics, say guests who were at the mayor's Brooklyn Bridge birthday party there last week.

As the tightly screened private group—mostly city officials and members of the Brooklyn Bridge Centennial Commission—clustered around the mayor, who was making a speech on the mansion's back porch, a woman guest shouted, "Ed, we love you."

"Then one of the guests at the party yelled, '*Most* of us!' " an invitee recalled. "Koch looked surprised, and he said, 'Those who don't, raise your hands.' There was a lot of uncomfortable laughter."

The mayor's deputy press secretary, Patricia Scott, said a relative of a City Hall secretary had indeed shouted the first remark, but she denied hearing the second comment. "People don't come to that house and eat his cake and make snide remarks," she told *New York.*

BY SHARON CHURCHER

Photographs: top, Gignoux/Gamma-Liaison; bottom, U.P.I.

Bob Dylan's Life With the Lubavitchers

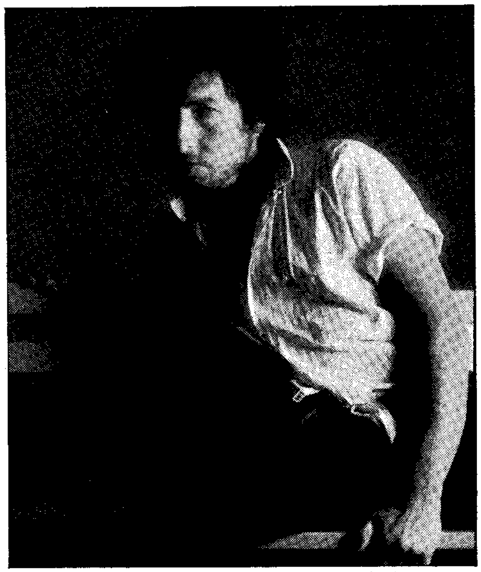
BOB DYLAN, WHO DECIDED SOME TIME BACK to return to his Jewish roots ["Intelligencer," March 15, 1982], has been staying in Brooklyn, exploring the teachings of the Lubavitchers.

A member of the aggressively proselytizing Hasidic sect, which is headquartered in Crown Heights, told *New York* that the singer "has been staying with someone in the community. He came to Brooklyn to find the truth, and he's been meeting privately with rabbis."

One of these rabbis, Nisen Mangel, said he had talked with Dylan—a born-again Christian in the mid-seventies—but added that he couldn't speak about the meeting.

Manis Friedman, a Lubavitcher rabbi in St. Paul, in Dylan's home state of Minnesota, said, "He has come to speak to me a couple of times, and he is interested. When he does something, he does it right."

Dylan's people refused to comment.



Dylan: *Back to the world of his fathers?*

New Vietnam-Massacre Charges

PBS IS PLANNING TO BROADcast a show, filmed with the help of the Communist regime in Hanoi, that suggests that U.S. Marines took part in a previously unreported massacre during the Vietnam War.

In an episode from *Vietnam: A Television History,* villagers from Thuy Bo, near Da Nang, charge that marines opened fire on women and children there on January 31, 1967.

"They came and asked about the Viet Cong. There were only women and children around then ... but they shot at us anyway," claimed one interviewee. He contended that after some of those allegedly wounded "went to their beds to lie down, soldiers shot their ears. Then the soldiers shot at their stomachs."

The show, part of a series co-produced by WGBH-TV, in Boston, will be shown this fall. What it does not say is that the camera crew was taken to Thuy Bo by Vietnamese officials. "This was an obvious propaganda effort by the Vietnam government," maintained a Marine Corps historian, Jack Shulimson. He said that marines fought a Viet Cong "battalion" in the village on the day in question, and eight civilians were reported killed in the cross fire. He called the PBS effort "misleading."

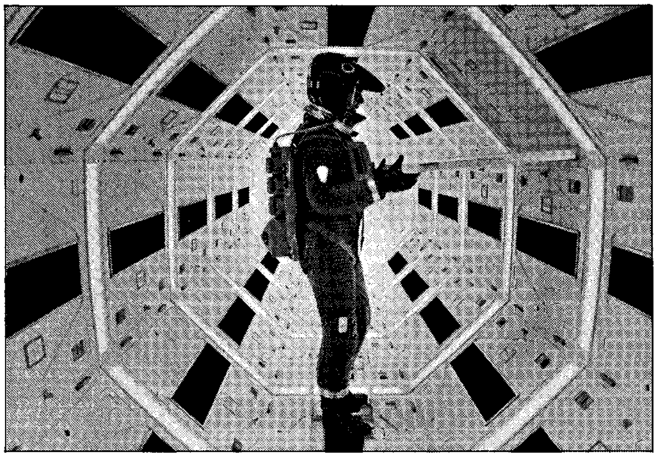
The episode's producer, Drew Pearson (a nephew of the late columnist), said, "There was no way to substantiate the [Vietnamese's] detailed accounts," and added, "I think we were responsible in our handling of the subject, which was not just this incident but the whole Vietnam experience."

M-G-M Outfoxes Rival on '2010' Film

SO WHO IS REALLY GOING TO produce the sequel to *2001*? Last December, Twentieth Century-Fox announced that it would be making *2010: Odyssey Two,* based on the recent Arthur C. Clarke best-seller. But last week, M-G-M/U.A. said *it* had bought the rights to the project.

"Fox never had a chance," M-G-M/U.A. chief of production Freddie Fields told *New York.* "That announcement was like a joke."

A Twentieth Century executive vice-president, Leon Brachman, refused to comment, but Clarke's agent, Scott Meredith, said the studio had "jumped the gun." Clarke's preference has been M-G-M/U.A. all along because it made *2001,* the agent said. "My only question to Freddie was 'Can you [afford] a $50-million picture?' He said he could."



2001: *A fight for the sequel.*

Asbestos Peril At ABC?

THOUGH ABC-TV HAS TWICE carried programs about health hazards connected with asbestos, some network staffers complain that they have to work under ceilings containing the potentially deadly fiber.

"I'm afraid it's dangerous," said one employee working at an ABC News office at 1926 Broadway. "But they try to calm the people down by saying there's less asbestos in the air inside than outside." In fact, according to a 1982 independent study prepared for ABC, the staffers are being exposed to about 100 times the level of asbestos normal in the city's air.

"That study may have picked up some fibers that weren't asbestos. There are more accurate sampling methods, but they're very costly," said Dr. William Nicholson, of the Mount Sinai Medical Center environmental-medicine laboratory. He added that if the study is correct, "they're close to the level where you'd want to consider removing [the asbestos]."

The report itself, however, concluded that "exposures to asbestos fibers are minimal"—citing a 1976 federal safety standard that many experts find inadequate.

ABC vice-president James Abernathy said last week, "We are monitoring it on a regular basis." Moreover, though the report calls the asbestos "exposed," Abernathy said it was "sealed ... years ago." He added, "We believe, based on the report, that there currently isn't any danger."

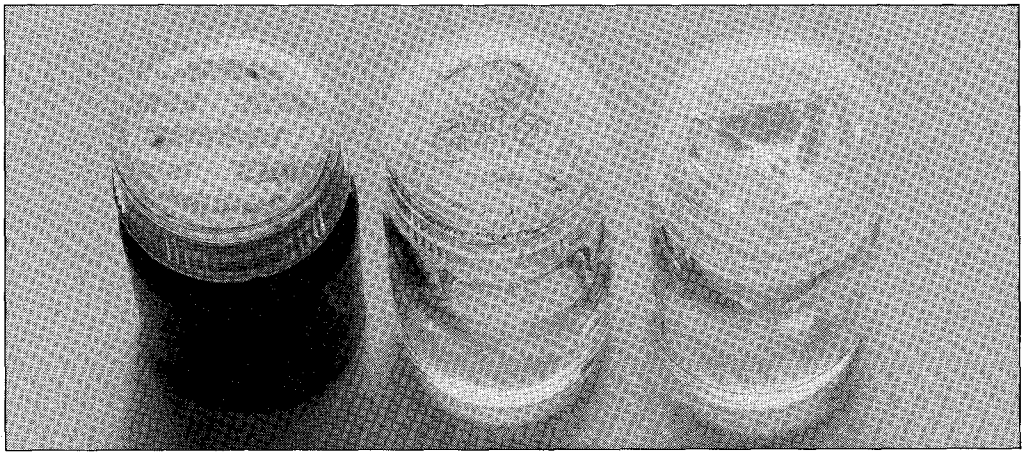
Photographs: top, ©1983 by Lynn Goldsmith/L.G.I.; right, Wide World; bottom, Movie Star News

On Madison Avenue/Bernice Kanner

WRAPPING IT UP

The New Packaging

IN PACKAGING-INDUSTRY PARLANCE, IT'S eight months A.T.—eight months after cyanide-spiked Extra-Strength Tylenol capsules killed seven people, inspired hundreds of other product tamperings, gave us all the willies, and crashed upon the poky packaging world like a comet gone haywire.



Pill protection: *Tamperproof containers designed since the Tylenol poisonings.*

"Tylenol has been the most dramatic thing to hit packaging in anyone's memory," says Ben Miyares, executive editor of *Food & Drug Packaging* magazine. Last November, the Food and Drug Administration ordered non-prescription-drug manufacturers to go "tamper resistant" within fifteen months. The result: a rash of bubble packs, shrink bands, protective seals, vividly colored warning labels, and some fancy closures that make the old child-resistant caps seem like, well, child's play. One new one—the "TBL closure"—has a clear-plastic screw cap underneath which lie teeth that tear into three differently colored layers of plastic, foil, and paper. Bristol-Myers has rushed out Excedrin and Bufferin in cans that look as if they held racquet balls. Peel off the plastic cap, pull the ring to lift off the can top, and, *voilà!*, there's the childproof lid.

"Companies mobilized to devise stopgap measures and create technology for long-term changes," says Carol Boyle, executive director of the Packaging Institute. "But that's not all Tylenol did. It raised consumers' and marketers' packaging consciousness. Before the crisis, packaging was a $50-billion business, but one with minimal awareness [it's now estimated at $55 billion]. Tylenol changed all that. People started to look at packages for safety and protection, and they couldn't help noticing the other things: colors, graphics, the look."

Tylenol was the latest spur to the package-design industry, which in the last decade has begun to take off. (Indeed, its potential seems so great that several ad agencies have bought or started their own package-design firms.) "Now designers are being brought in to rethink and fine-tune packages," says Miyares. Designers play midwife to more new products each year, but established brands reacting to competition and changes in the marketplace account for twice the business of new items. Packaging has suddenly become a powerful marketing tool, like advertising. It reinforces campaigns, and sometimes, when there's no budget for media advertising, it replaces them completely. It often substitutes for a salesperson in the store, too. What's more, packages today have much shorter life spans. "Used to be the same design had a shelf life of maybe 30 years," says Alvin Schechter, president of the Schechter Group, a package-design firm. "No more. Marketers now constantly upgrade. They're no longer afraid to make minor changes. The package is no longer an inviolate thing."

It's good that marketers are waking up to the importance of packaging, for consumers certainly are. The subject may not make for party conversation, but it often makes for a peeve. Shoppers say they hardly pay attention to it; they lie. They may not buy products because they like the packages, but they'll often avoid those whose closures won't close, whose easy openers won't open, or whose leakproof containers do leak. In a 1981 A. C. Nielsen survey, 46 percent of consumers—predominantly those with higher incomes, larger families, and bigger grocery bills—said they had returned or discarded a defectively packaged product within the past year. Nineteen percent of the disgruntled said the wouldn't buy the same brand again; another 24 percent said they'd shop mor cautiously and look for different packages.

Lunch-meat, bacon, flour, sugar, ice cream, and detergent packaging receiv the most complaints, reports the Consumer Network, a Philadelphia-base group that researches consumer opinion. People also don't much like the wa noodles, nail polish, cooking oil, an ketchup are packaged. A Consume Network panel recently complaine about sandwich-bag rolls—"Pull on out and you get a handful"—and insecticide cans, which rarely dispense all th contents. The aerosols and pumps sto working before the product is used up the nozzles break, separate, and clog the push-button apparatus i often too difficult to handle the dispenser doesn't usuall work in small spaces; th safety cap doesn't work at all and some insecticides are s hard to open or slow to pum that the bugs can meande away unthreatened. Anothe source of frustration is medicine caps designed to protect Concern for older people who use more drugs but hav weaker hands and eyesight has prompted the F.D.A. an the Consumer Product Safet Commission to plan an investigation into drug packaging

What do people want from package? That it be safe, resealable, an a convenient size, and that the produc description be clearly written, says Stuar Berni, president of the Package Designers Council. The least important o thirteen recorded characteristics? Th product's attractiveness. Yet that i what most money and research energ go into.

Designing one item can cost $25,00 a line of items, $100,000. The Schechte Group came up with more than 15 designs for the Diet Coke can before th white one with red letters was chosen Originally, everyone fretted that whit would look flat, that it wouldn't delive "the taste promise." A blue can with th winning design was created but ultimately scrapped: Blue says diet, but th color seemed alien to Coke. Silver wa considered but rejected as too upscale and Diet-Rite was already using it.

Most finalist concepts are tested

Photograph by Aaron Rezn

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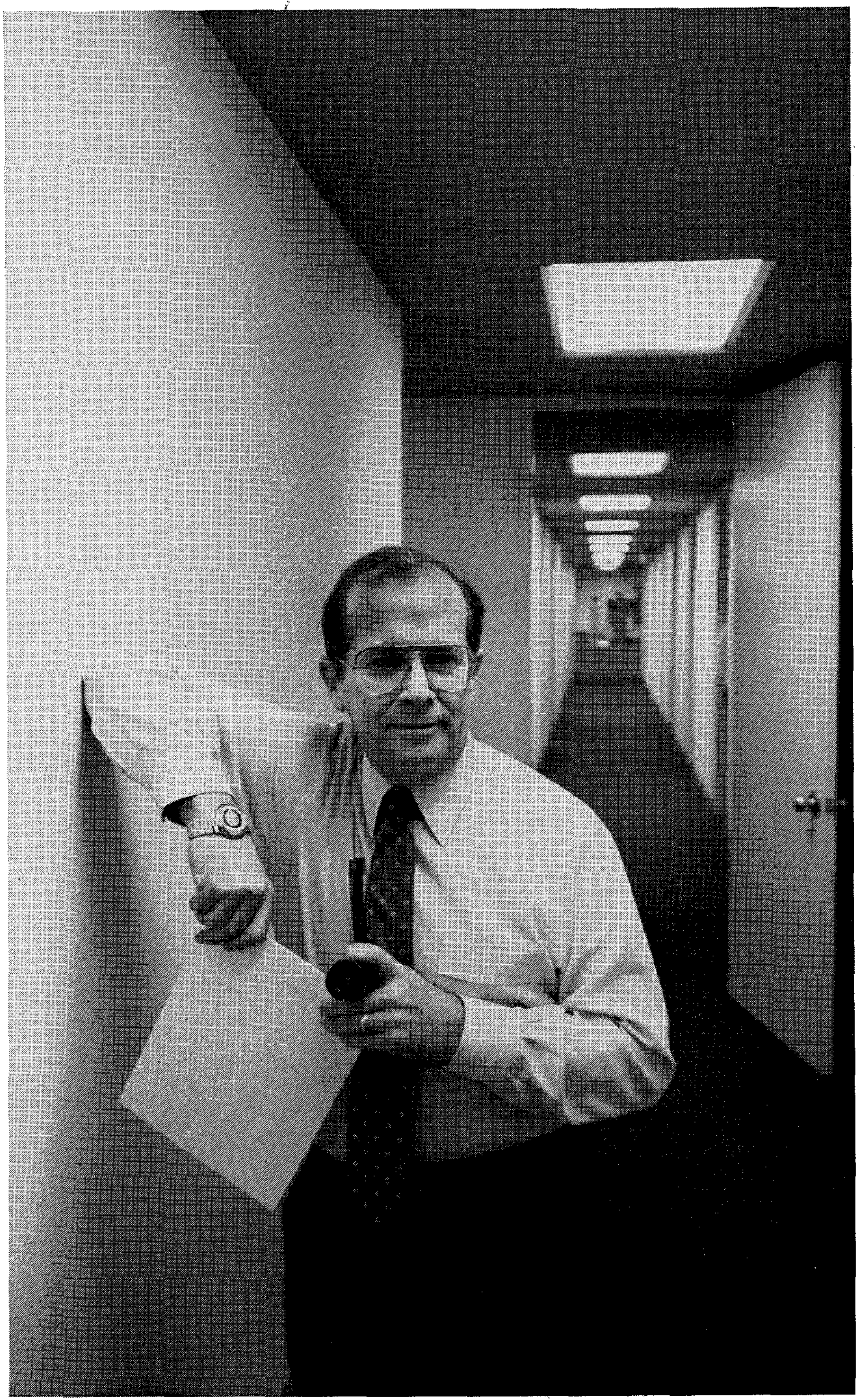

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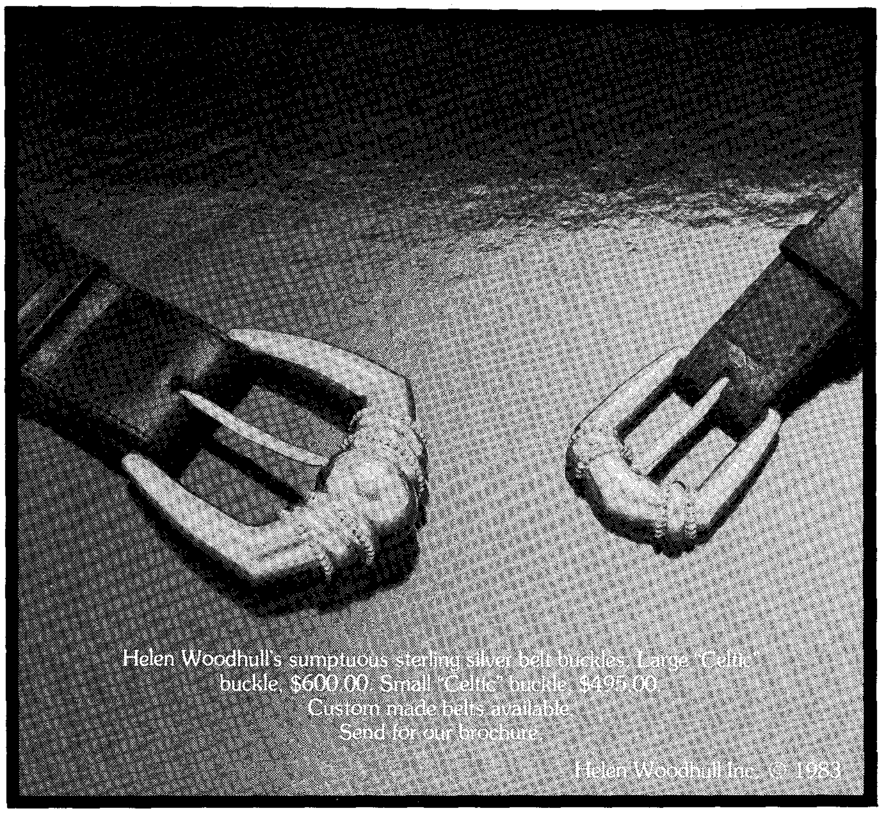

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sometimes to mixed results. In one focu group attended by Charles Biondo, president of Charles Biondo Design Associates, users of a particular froze food preferred the proposed package t the old one, and non-users liked the ol one. Both groups thought the new loo upgraded the product and enhanced it appeal. But when it came time to pic the package that would make them buy all the panelists opted for the old package. Sometimes, after extensive research, the manufacturer's chief executive will make a choice based simply o his wife's favorite color.

Whatever the package ends up looking like, you can bet it will add to th product's cost. For toiletries, cosmetics drugs, and motor oil, packaging represents more than a third of the price tag Thirty percent of the price of beer goe into the bottle or can, 24.1 percent o your food bill goes into containers, and 12.5 percent of the cost of paint is for the can. Packaging for cigars accounts for percent of the price; for liquor, 5.2 percent; and for hardware, a mere 4 percent.

The packaging's mission? "To convey value commensurate with the cost, to portray the product honestly and avoid disappointing and turning off customers, to be useful and easily disposed of, to not scream overdesign and wastefulness, and, most of all, to gratify the consumer's self-image," says Schechter The package must also immediately establish brand recognition, adds Biondo Forty-two percent of package designers in a 1981 survey assigned that top priority, above even product identification and product appeal. The same group also worried about overpackaging of cosmetics, toiletries, toys, games, sporting goods, and gifts.

Critics contend that packaging in America is uninnovative — the exceptions being new aseptic packages that keep milk and juice for six months unrefrigerated, and foil-and-plastic "retort pouches" for goods traditionally canned. The economics of mass production have something to do with that—an unexpected kink can bring production to a crawl — but so, too, do shoppers. Consumers resist new packages, though the West Coast and Midwest are much more receptive than the East. "Boston, New York, and Philadelphia are the strongholds of package resistance," says Miyares. "Spiro Agnew was wrong."

Package design has moved "by nudges, not bounds," says Margaret Widelock, a vice-president of S&O Consultants, but there has been a definite evolution. "The sixties was an era of serrated bursts and interrupters, when packages shouted 'New' and 'Improved.' In the seventies, earth tones said 'warm, rich, homey, natural.' Now we're in a post-modern era, ith precise attention to detail. The look i clean, straightforward lines to go long with this era of up-frontness and onesty. And the vignettes that maybe ere hand-drawn are now quality photographs. Gone, too, are literal pictures, ke frozen food still in the tray. Now you ave an environment—salad and wine nd a crisp tablecloth on the label—to reate a mood. And shapes have become ractical, functional. No more Wesson ourglass shape. That was an intenonally feminine design, to appeal to omen. Metal and glass are disappearng. Everything is going plastic—remember *The Graduate*?" Packages are etting smaller, too.

One way to hold price is to cut size, dds Biondo, who recently created a sixunce container for Riché yogurt. It has he same height and shoulder width of amiliar eight-ounce yogurt cartons, but as been sharply tapered toward the ottom.

Packages have become more subtle, less braggy and less cluttered than beore," says Schechter. " 'Ring around the ollar'-type advertising and packaging re almost nostalgia now. And marketrs are breaking out of color categories nd moving away from white." Thus, hey've introduced silver into beer abels, traditionally gold. White has been verused to indicate lightness and diet alue and has been tainted by black-andhite generic labels. Red still says cola," but now other colors say it, too, nd black and burgundy, which say premium product" and have always een long shots for colas, are beginning o show up more. Green still evokes risp, fresh, crunchy, cold vegetables; lack and silver, professional photograhy. A red-and-yellow combination says Mexican food; Day-Glo orange speaks of ardware; yellow, canned fruit; red and ink, processed meats; and blue (the ypical American's favorite color), cleanng products.

The average supermarket contains ome 9,000 different products, and the raveler in its aisles may feel he has vandered into an impressionistic landcape. Perhaps one reason no one talks bout packaging is that there are simply oo many packages. Jonathan Prinz, executive vice-president at Schechter, has nother theory. "Packages aren't set to nusic. They don't entertain. They're deigned to last forever, but nowadays vho can tell how long they'll endure? That means they've got to be more onservative than ads. It means they're ot out to get big laughs."

At least one container of the billions old last year brought someone a yuk. A ustomer opened a bag of potato chips o find a billfold containing a driver's icense, credit cards, and $27 in cash. It ad slipped out of a packer's pocket and anded in the chips. ■

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The National Interest/Michael Kramer

WHOSE COUNTERREVOLUTION IS IT ANYWAY?

'Crumbs from the C.I.A.': *Comandante Cero (bottom row, center) and his men.*

The Split in Nicaragua

IF IT WERE A SOAP OPERA, IT WOULDN'T last even a full season. Consider the plot so far: The president, charged with conducting foreign policy, decides that a secret war against Nicaragua is just the prescription. Congress, which alone can "declare" war (according to the Constitution), doesn't like the idea, and passes a law saying so. Then both sides become cute.

The president, who first denies that the C.I.A. is aiding the guerrillas (right-wing variety) who are fighting the Nicaraguan Sandinistas, finally admits just that. But, he says, America is interested only in stopping the flow of arms from Nicaragua to the guerrillas (left-wing variety) who are trying to topple the government of El Salvador. Unfortunately for the official line, the guerrillas battling in Nicaragua have said *their* intention is to drive out the Sandinistas; they couldn't care less about the arms traffic. The administration has been scrambling ever since, and late last month the C.I.A. told Congress that there is no longer a dissonance between objectives. All statements, says the C.I.A., are now being "coordinated"—which is fine for the line, but is anyone really fooled?

"Harrumph" to all that, says the Congress, which is now trying to write new language restricting the administration's aid to the guerrillas. But it's only the language that's in question at this point. The money for the now not-so-secret war is still flowing. Congress again is a paper tiger. And, as Edwin Yoder pointed out recently in the Washington *Post*, there's nothing new about that. "Had Congress rigidly imposed its formal will in 1940–41," said Yoder, "FDR's 'undeclared' naval war in the North Atlantic could not have sustained Britain's lifeline in the struggle against Hitler."

So Congress is as confused as everyone else about the situation in Central America and, like everyone else, can't quite figure out what to do. The latest wrinkle has congressmen reporting a C.I.A. assessment of a guerrilla victory against the Sandinistas by the end of the year. The agency's not-so-convincing denial raises the possibility that a victory scenario is being trotted out not because it is really possible but because it is a nifty way to indicate that Congress would be snatching defeat from the jaws of victory if it moved beyond its rhetoric to cut off funds to the insurgents.

For a more rational view of conditions in Nicaragua, there is hardly a clearer thinker than Arturo Cruz, who was a founder of the Sandinista revolution. Cruz was president of the Banco Central de Nicaragua, a member of the ruling junta. and, for a time, the Sandinistas' ambassador to the United States. Cruz finally broke with the regime late in 1981 when the government cracked down on the Nicaraguan press and jailed the country's most influential businessmen

Cruz can be an optimist, and he is hopeful that the Sandinistas can be turned away from their Leninist course The evidence, however, is against such dreams, and after a time Cruz himself drives the final nail into his own argument. He quotes the statements of Sandinista leaders who say that the revolutionary road in Central America is all part of a single process and that every country in the region needs to be overthrown. "They even want Costa Rica," says Cruz, shaking his head. "Imagine that—the only true democracy in the area and they want that too. There's not much more you need to be told about the Sandinistas' motives."

The most important fact to keep in mind when considering the counterrevolution in Nicaragua—a fact that will become more apparent as the war drags on—is that the *contras* are deeply split. In the North, operating out of base camps in Honduras, is a large force (perhaps as many as 7,000 men) that is, by and large, made up of former followers of the late Nicaraguan dictator Anastasio Somoza. They call themselves the F.D.N. (Nicaraguan Democratic Force). "There are good ones among them," says Cruz. "And even some of those who were closest to Somoza have seen the light and wouldn't impose a Somoza-type dictatorship if they came to power. But the big guys—the ones funding the operation—and a number of the key commanders would like nothing better than a return to Somocismo."

Which is why Cruz, nominally neutral, since he now works for the Inter-American Development Bank, an international agency, is an ally of Eden Pastora, the legendary Comandante Cero, the greatest hero of the Sandinista revolution and a man who, like Cruz, has soured on the Managua government. Cero is operating in the south of Nicaragua. Both the F.D.N. (in the North) and Cero's forces (in the South) are receiving funding from the C.I.A. "But Cero is getting only the crumbs," says Cruz. "The big support is for the boys up north."

According to Cruz—and just about every other objective source close to events in Nicaragua—the people themselves would never support a return to Somocismo, no matter how disen-

Photograph by John Hoagland/Gamma-Liaison.

chanted they are with the Sandinistas. (Cruz himself says "if the bottom line is a choice between the F.D.N. and the Sandinistas, I'd choose the Sandinistas, even with their terrible excesses. Things were worse under Somoza.")

The United States has continued its efforts to promote an alliance between Cero and the "boys up north." "There were some meetings in Washington in April," says Cruz, who attended at least one of them. "For Cero's side, most of the talking was done by Alfonso Robelo. The F.D.N. was represented by Adolfo Calero. Afterwards, Calero said a joint statement would be forthcoming soon, but it won't. To join with the F.D.N. would be the kiss of death—and Pastora has said as much countless times. There will be lip service about a lot of things—but no alliance."

Cruz believes the Sandinistas could indeed lose the war. "They are well armed and well trained and greatly indoctrinated," says Cruz, "but they've been doing strange things, like walking right into ambushes. It's true that the main force hasn't yet fought. To date it's mostly the militia. But even so, when one sees the progress of the guerrillas, it's possible to see the Sandinistas losing."

But not to the F.D.N. "The only way it can happen is with Cero," says Cruz. "But how to get from here to there is a difficult road. The F.D.N. hates Cero. They have whispered to Washington that he can't be trusted, that if he came to power there is no telling what he would do, that it's a big risk backing him. And it's right that Cero wants to return the revolution to its original promise of a pluralist democracy. The F.D.N. makes *that* sound like Communism."

Without an alliance between Cero and the F.D.N., Cruz sees only one scenario for a Sandinista defeat. "It is important for the F.D.N. to do well in the North," says Cruz. "Then the Sandinista army—at the rank-and-file level—could be split. If the army, or large parts of it, fears an F.D.N. victory that would undoubtedly result in their being imprisoned or murdered, they might well join with Cero to fight the F.D.N.," which would leave the Sandinistas in the cold. "That is really the only way," says Cruz. "He must recruit from within the Sandinista army. I think the Reagan administration may understand this."

"We do and we don't," says a high-ranking American official. "The C.I.A. does indeed view Cero as a potential loose cannon. But the 'boys up north,' as Cruz calls them, are not where the action will be in the end. For better or worse, if we want the Sandinistas out, which we surely do, Cero is going to be our only boy. Sooner or later we're going to have to realize this and stop pussy-footing with him. He's the future for our side, really the only future." ▬

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IN AND AROUND TOWN

By Ruth Gilbert

May 30 through June 8

S	M	T	W	T	F	S
	30	31	1	2	3	4
5	6	7	8			

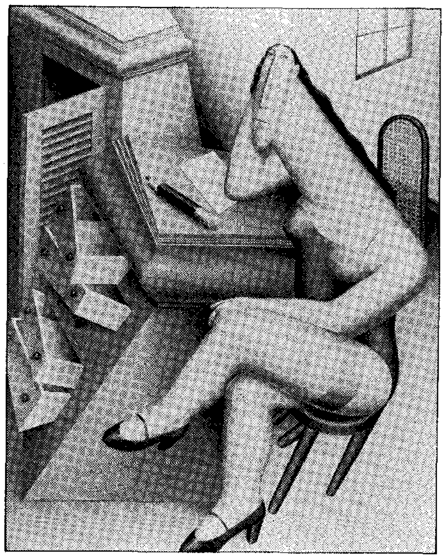
Ninety-year-old pianist Magda Tagliaferro plays the works of Chopin, Franck, and Debussy at Alice Tully Hall June 8. *The Man With Two Brains,* a film starring Steve Martin as a brilliant neurosurgeon who specializes in "screw top" surgery, opens June 3 at the Beekman and National. And Dmitri Baltermants, a Russian photojournalist for *Izvestia,* shows his photographs at Soho Photo Gallery June 5 through July 8.

Star-Maker

Richard Burton! Lena Horne! Jack Lemmon! And they're only the emcees. Featured at left is the Tony-award medallion, and on June 5 you'll be able to see the thirty-seventh annual Tony awards. If you haven't been invited to the Uris Theater, you can still watch it all on Channel 2 from 9 to 11 P.M.

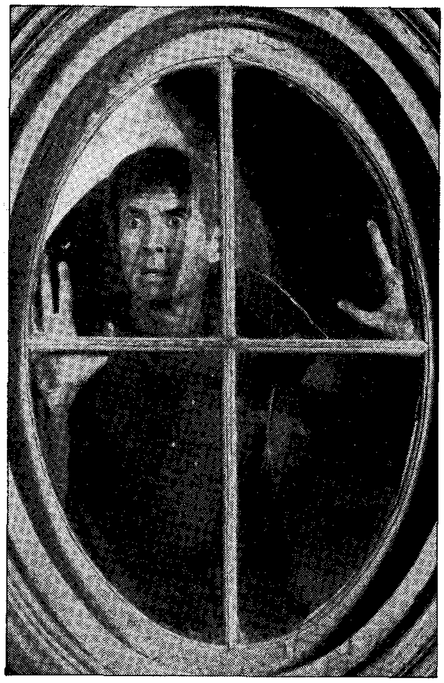
Poetic License

Roy Carruthers's stunning painting *The Poetess,* done in 1982 and measuring an impressive 63 by 77 inches, may be seen at the A.C.A. Galleries, at 21 East 67th Street, along with other modern artists' works, June 4 through 25.



Pretty Maids All in a Row

Chicken Ranch, a behind-the-scenes look at the world's oldest profession, was co-directed by Nicholas Broomfield and Sandi Sissel, and has its American premiere at Film Forum 1 on June 1. The brothel where it was filmed (above) is in Nevada.



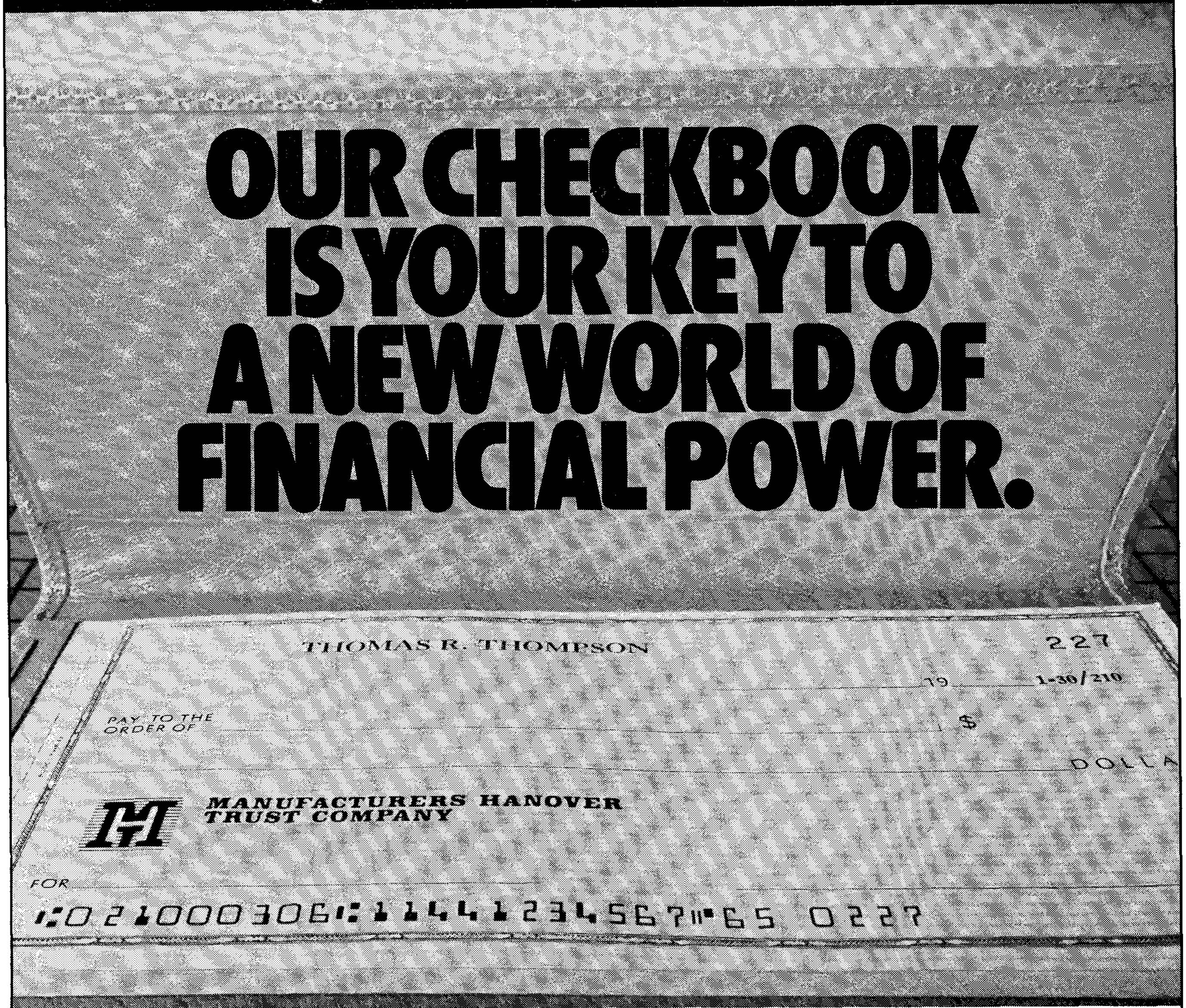
You Only Live Twice

Anthony Perkins (above) is at it again, and this time it is 22 years later and he is a lot wiser—or is he? Only *Psycho II* will tell. He and Vera Miles re-create their original roles, and Richard Franklin fills Hitchcock's directing shoes. The sequel opens June 3 at the Gemini, Rivoli, and other theaters.

Simone-ized Songs

Singer-pianist Nina Simone has been described as dramatic, powerful, compelling, sensitive, and intense. We believe every word of it. She will be at the Swing Plaza June 3 and 4.

A Fact from Manufacturers Hanover: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NEW YORK

Mommy Only

By Patricia Morrisroe

The Rise of the Middle-Class Unwed Mother

NOT LONG AGO, THE EAST Hampton school board heard a motion to dismiss 41-year-old Patricia Hope, a biology teacher who had been branded "immoral" by more than two dozen parents. Hope's "sin" was that she was pregnant and unmarried. Even worse, she stubbornly refused to name the father and continued to teach, although her bulging stomach was as blatant a reminder of non-marital sex as Hester Prynne's scarlet *A*.

Obscured in this small-town melodrama was the fact that Patricia Hope (who successfully fought the ouster attempt) is only one of a growing number of white, middle-class women who are changing the scope of the words "unwed mother." Over 30, ambitious, and well educated, they are radically altering social convention by setting out to have children alone. There is nothing accidental about their pregnancies. These women have discussed parenthood in therapy sessions, attended Lamaze classes, researched day-care facilities, financed larger apartments, and sometimes selected a father for his genes and nothing more.

While this may sound startling, a very real trend is suggested by statistics from the U.S. Department of Health and Human Services. In 1980, the last year for which census figures are available, out-of-wedlock births rose by a record 11.4 percent. According to the report, the overall increase in the rate of childbearing among unmarried women was due solely to the substantial rise in the rate for single white women—17.6 percent. The birthrate for all women 30 to 34 years old rose 2.7 percent, more than for any other age group.

This out-of-wedlock-baby boom is particularly evident in Manhattan, where phrases like "elective parent" and "single mother by choice" are suddenly cropping up in cocktail conversations. Everybody seems to know somebody who is doing it, or at least talking about doing it. There is even a therapeutic support group, organized by unwed mother Jane Mattes, that meets once a month to discuss the problems attached to this type of child rearing.

Fertility clinics, usually reserved for married couples, are now opening their doors to single women who want artificial insemination because it's safe, clean, and offers few legal complications. According to Roxanne Feldschuh, co-director of Idant Laboratories, on Madison Avenue, there has been such an increase in requests from unmarried women that the organization has drawn up a form specifically geared to the single person's needs. "Our single recipients are bright, talented superwomen who refuse to settle for just *any* man in order to get married and have a baby," she says.

Though these unwed mothers are exploring uncharted territory, they're hardly unconventional in other aspects of their lives. They're women like Cynthia Mee, 40, who has a three-year-old son and is studying for a Ph.D. at Columbia. Or 39-year-old Joan Peckolick, award-winning graphic designer and publisher of the forthcoming *Single Parent Family Magazine*, who is the mother of a four-year-old daughter. They became parents not to defy tradition but to experience the joys of childbirth—before it was too late.

While the majority of these women are thoroughly smitten by mother love, they profess a keen awareness of the drawbacks. They worry about paying for their children's day-care centers and private schools. Will they have enough money for their college education? Even if their salaries fall within the top 10 percent for working women, they will still have to struggle to pay the bills.

Then there's that inevitable question: "Where's Daddy?" Even though divorced mothers and widows must deal with the same issue, it's a little different when Daddy hails from a sperm bank. The child doesn't have pictures or souvenirs from happier days. Daddy isn't even a memory.

There is a still more disturbing consideration: What happens to the child should the mother fall seriously ill or die? Most women have named friends or members of their immediate family as guardians, but admit their children might not get the same kind of love and attention they would get from a mother. Equally important, there would be no father to assume the emotional and financial responsibilities. The end result would be that the child might become even more isolated than before.

It's much too early for experts to predict with assurance the downside of such an upbringing. But given the fact that an increasing number of women are entering the work force and delaying childbirth, the number of single mothers in their thirties is likely to grow.

VISITING RUTH HAMILTON'S* loft, on West 18th Street, is like stumbling into Munchkinland—*everything* is very small. There are tiny tables and even tinier chairs, miniature houses, toy cars, puppets, stuffed animals, and dozens of cloth-covered baby books. The place is so filled with undersize objects that it's hard to believe an adult actually lives here. It's even harder to imagine

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**Names marked by asterisks have been changed to protect the subjects' privacy.*

Photographed by Mary Ellen Mark

GRAPHIC DESIGNER JOAN PECKOLICK WITH HER DAUGHTER, THEA, FOUR.

the adult as the 41-year-old vice-president of one of the largest Madison Avenue public-relations agencies.

"I felt it was very important for the kids to feel at home," says Ruth, heating up a can of SpaghettiOs for Hannah, five, and Lily, eighteen months. "I had a huge backyard where I grew up in Westchester, and I wanted the girls to have the same advantage. That's why I bought this loft. It gives them plenty of room to spread out their toys and really have a good time."

Few women in Manhattan would willingly convert their entire apartment into a children's playground, but Ruth is different. "I always knew I wanted children," she says, "but marriage was never very appealing. It's not that I don't like men. It's just that I don't necessarily want them in my life."

We are sitting around the kitchen table, one of the few pieces of furniture that will accommodate grown-ups. Hannah is eating the SpaghettiOs and reading aloud her favorite book, *Amelia Bedelia*. This consists of Hannah's repeating the words "Amelia Bedelia" over and over again until Ruth, whose voice never seems to rise above a whisper, tells her to stop. In the meantime, Lily, who is perched in a high chair, feeds her yogurt to the dog. "Oh, she does it all the time," Ruth says, ignoring the fact that Lily is now licking the dog's saliva from her spoon. "I have no delusions about being a super-mom. You can't do it all, and I don't even try."

But what Ruth *does* manage to do strains belief. Up at 7 A.M., she makes breakfast for the children, and then plays games with them for two hours. At precisely 9 A.M., they all walk the dog to the car at the corner garage. First, Ruth drops Hannah off at her nursery school, on Sixth Avenue, and then drives down to Lily's current family-care center, on the Lower East Side. From there, she brings the car back to the garage, drops the dog upstairs, and walks ten blocks to work. Ruth is behind her desk at 10 A.M. and leaves exactly at 5 P.M. to repeat the process in reverse.

On weekends, she spends most of her time with the kids and sometimes with their father, a 40-year-old writer who lives in Connecticut. They see each other regularly, but have no fixed schedule, and have no plans to live together or to marry. "We don't like to make definite plans," she says. "Tom shows up whenever he shows up."

Tom has been showing up for over ten years, and even though he already had a child from a previous marriage and didn't want another one, he treated Ruth's pregnancy with the kind of nonchalance that typifies their relationship. "We didn't discuss my pregnancy at all until I was in my seventh month," she says. "One night, after we had finished making love, I turned to him and said, 'I suppose you know I'm having a baby?' He said, 'Do you think I'm stupid?' After that we didn't mention it again until I went into the hospital."

With a close friend acting as a Lamaze coach, Ruth, who was then 35, was so confident about having a healthy baby she refused amniocentesis. Hannah was delivered by the midwives at Roosevelt Hospital in less than four hours. "After she was born," Ruth says, "I just lay on the delivery table and said, 'I can't wait to have another baby.' "

Ruth was so adamant about doing everything on her own she made sure nobody would be waiting at her apartment to ease the transition. Consequently, she had to walk the dog and buy groceries ten minutes after she was released from the hospital. She didn't want a baby nurse, either. "I couldn't bear to be separated from Hannah for a minute," she says. "Even in the hospital I screamed like a crazed animal anytime the nurse took her away."

> 'Ruth had to walk the dog and shop ten minutes after her release from the hospital."

Reflecting on her behavior, Ruth admits that perhaps she was a bit "fanatical" and that Hannah may have suffered from their overly dependent relationship. "As a single parent," she says, "there's a tendency to become almost neurotically locked together. I could already see the damage I was doing to Hannah, so I decided to alleviate the situation by having another baby."

After two miscarriages and a difficult pregnancy, Lily was born three years later. As with Hannah, Ruth took a three-month maternity leave and then returned to work. She claims that the mothering-versus-career dilemma was never an issue, but she admits her career has suffered. Since her schedule is so hectic and the children's expenses have eaten away at her $40,000-a-year salary, she no longer has the money to dress in expensive suits, and doesn't have the time or inclination to expend energy on her appearance. So Ruth, who had been one of the firm's superstars, has fallen off the fast track. "My boss expects people to devote their entire lives to the company," she says. "Well, I work hard, but I can't stay at the office until nine or ten at night. My kids have to be picked up by six, and if I'm not there to get them, nobody else will."

While most working mothers suffer a certain amount of ambivalence about leaving their children to surrogate care, it can be even more anxiety-provoking for single mothers. "Hannah used to scream when I'd drop her off at the day-care center," Ruth says. "It was heart-wrenching."

Ruth wasn't particularly happy about the expensive Upper East Side day-care center either. "There was too much intervention from the adults," she complains. "If a kid stole somebody else's toy, a woman would rush over and say, 'No, darling, you can't do that. Now kiss and make up.' This isn't reality."

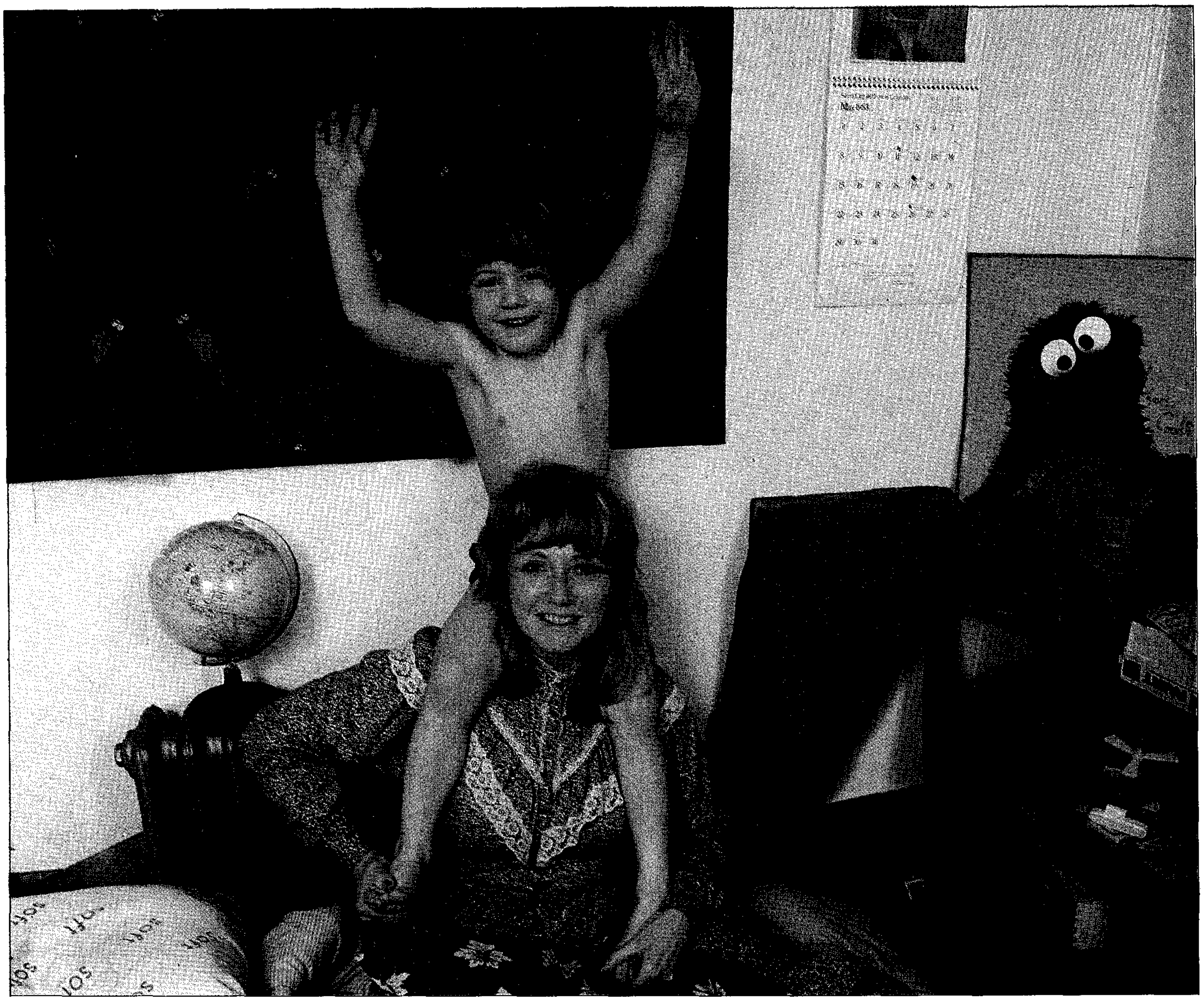
When the time came to place Lily in day care, Ruth wanted to find an alternative situation. "It was nearly impossible," she says. "If you make $100,000 a year and can afford a nanny, well, that's terrific. But there are very few places in the city where you can leave an infant all day long." Finally, she called the Community Child Care Exchange, on the Lower East Side, and placed Lily under the supervision of a 32-year-old mother who lived in a one-room apartment on 14th Street and Second Avenue. "She had about ten kids in this small, filthy room," Ruth says. "I had to push the junkies out of the way just to get in the door. Most of the kids in Lily's group were very poor, and one of the mothers was a topless dancer."

How can a woman with an upper-middle-class background and degrees from Connecticut College for Women and Columbia University casually drop her baby in a dirty apartment on 14th Street? "Actually, I think this situation is much healthier for Lily," Ruth replies. "As a city kid, she'll have to fend for herself. I grew up in a very sheltered environment, and I want it to be different for my children."

But Ruth is fully aware that it may be a lot harder too. "Hannah has asked me why Tom and I don't live together," she says. "I tell her it's because we wouldn't like each other if we did. That seems to make sense to her. But she has a hard time relating to Tom. She doesn't pay any attention to him when he's here, and then cries after he's gone."

Still, Ruth is positive she made the right decision. "People may think my life is crazy," she says, "but these babies are products of a brave new world."

WHAT STRIKES ONE IMMEdiately about these unwed mothers is an overwhelming confidence. They move from the nursery to the office without missing a beat. Even their pregnancies are larger



LINDA LEE, AUTHOR OF "OUT OF WEDLOCK," AND SON EVAN, FOUR AND A HALF.

than life. They often speak about them in the kind of hushed, religious tones that make all other pregnancies seem mundane in comparison. "Childbirth was absolutely incredible," says 35-year-old Linda Lee, author of *Out of Wedlock.* "I was high, stoned on my own hormones."

Some experts detect a strong streak of narcissism underpinning these prideful feelings. "Many of these women are real products of the 'Me Decade,' " says Dr. John Munder Ross, a clinical psychologist in New York who specializes in the relationship between fathers and children. "They may be real superachievers who are used to getting everything they want, and now they want a baby. But they're focusing on personal fulfillment rather than thinking about what's best for a child. A woman alone has no real family life. How can she give a baby a sense of security and belonging, especially if he's left in a day-care center 40 hours a week?"

Dr. Martin V. Cohen, a clinical psychologist who is on the faculty of New York Hospital–Cornell Medical Center, believes that family life is in such a state of disequilibrium that the unwed-mother trend may actually prove to be a *positive* social development. "Today, the country is more hospitable to non-conventional family arrangements," he says. "There's not the same stigma of illegitimacy attached to out-of-wedlock births. Fifty percent of kids in grade school come from divorced couples, so it's practically the norm for children to only have one parent. In a way, it might even be easier for out-of-wedlock kids. They don't have to suffer the rejection of having a father move away or remarry. I don't think it's a bad thing at all."

WHEN ANN M., 32, DECIDED to have a baby, she took a taxi to her doctor's office and checked off her genetic preferences on a one-page chart. Ann paid $430 to be artificially inseminated four times, and nine months after her last one she got exactly what she had ordered: a dark-haired Jewish daughter, with hazel eyes, above-average intelligence, and potential musical ability. "I did it the easy way," she says. "No muss. No fuss."

"Less is more" seems to be Ann's motto in life. Dressed in navy pants and a red blouse, she wears neither jewelry nor makeup. Everything in her one-bedroom apartment is in perfect order, from the magazines on the coffee table to the baby sleeping in the nursery. "I never wanted to get married," Ann tells me. "I'd much rather have what I call a 'weekend husband.' He could drop by on Saturday evenings and take me to dinner, and then on Sundays we could read the newspapers and have brunch. Of course, he'd have to clear out by Sunday evening because I'm a working mother and only have enough time for my job and Jenny."

Jenny is thirteen months old; her face is startlingly like her mother's. During the week, she spends from 9 A.M. to 6 P.M. in a day-care center while Ann works as an insurance broker. "We have our schedule down pat," Ann says. "We get up at 6:30, and Jenny makes a gurgling noise that means 'bottle.' While she eats, I get dressed, feed the cat, and smoke a cigarette. By then she's finished

GRADUATE STUDENT CYNTHIA MEE, WITH SON OMNI, THREE AND A HALF.

with the bottle, and I put her down on the floor with some toys while I gather my things together. About ten minutes later, I drop her at the day-care center, wave bye-bye, and head to work.

"I think artificial insemination has brought us closer together," Ann continues, lighting a cigarette. "There is nothing more gratifying than the whole cycle of mother love, and with artificial insemination I've had the unique experience of raising a child without male interference."

Why would a woman—then only 30 years old—opt for artificial insemination? Surely she had years left to meet someone, and maybe they could even have had a baby together. "Like who?" Ann says, exhaling a cloud of smoke. "Prince Charming, maybe? Let me tell you, time doesn't wait. You've got to examine your priorities. For me, I wanted to be rich, famous, and beautiful, but that wasn't likely to happen. Neither was I probably going to meet Mr. Right. Okay, so what was left? The one thing that kept on popping into my head was a baby. And let me tell you, when you're ready, the pull to motherhood—it's *inescapable.*"

Apparently it was this primordial urge that led Ann to a Manhattan fertility clinic. "The procedure itself is very simple," she says, in the same tone of voice you might use to persuade someone to pierce her ears. "I was injected through a process called 'live donor insemination.' The sperm is fresh, not frozen."

Did Ann have any second thoughts? "Sure," she says. "Every woman does. You wonder if you're going to love the baby. You worry about money. Sometimes I would have nightmares and wake up at 3 A.M. in a cold sweat. I'd want somebody to be there, to hold me."

But Ann claims she likes living alone. Except for a six-month affair, she has never had a relationship with a man, and freely admits her social life has been a series of one-night stands. Her sisters, on the other hand, were married straight out of college and had several children. "I guess I always looked at them with a bit of envy," Ann says, "but then, I had loftier things on my mind." She trained for fifteen years to be an opera singer, until a congenital hearing defect was discovered. Now she is totally deaf in one ear and may eventually lose her hearing entirely. "I figured I was no Beethoven," she says, "so I switched to insurance. Obviously, it was the major disappointment of my life."

Now she has Jenny, and while a baby can't make up for a lost singing career, it certainly helps. "My biggest problem," she says, "is my finances. Economically, I wasn't prepared to have a kid." Luckily, she persuaded her parents to pay some of the bills. "At first they weren't too happy about my pregnancy," she says. "Here I was, this typical daughter, who grew up on Long Island and went to N.Y.U. Even though they're pretty liberal, I don't think they were quite prepared for artificial insemination."

To complicate the situation even more, Ann worked for her father's insurance company. "It must have been hard for him," she says. "I was eight months pregnant and going to meetings with clients and they'd say, 'Ann, I didn't know you were married?' I'm sure he cringed inside. But after I had Jenny, Dad came to the hospital and said, 'You know, when you first got pregnant, your mother and I thought it was going to be an absolute disaster, but seeing how happy you are, I think this is the most wonderful thing you have ever done for yourself.' "

Ann agrees. "But I do wonder about the father," she says, getting up to accept a package from the doorman. "He probably lives right here in the city and doesn't even know he was responsible for giving me this beautiful baby. Sometimes I feel badly that Jenny doesn't have a special man in her life, but sometimes I feel badly that I don't have a special man in *my* life." She lights what must be her tenth cigarette, and for a brief moment a trace of sadness flashes across her face.

Immediately, Ann directs the conversation back to Jenny. "Okay, you can see her now," she says, acting as if our conversation had merely been a prelude to this grand finale. She opens the door to the nursery, and we watch Jenny sleep in her white crib, in her perfect white room. All that's visible is a shock of brown hair and a small hand that clutches at the bedcovers. "Look at that," Ann whispers, barely concealing her excitement. "It's exactly the way I sleep. It's *me*."

PERHAPS ONE OF THE HARSHEST accusations leveled at single mothers is that their inability to sustain an intimate relationship with the opposite sex will make them unfit parents. But psychologist Cohen claims that this difficulty has no bearing on the mother's dealings with her offspring.

"A mother's relationship with a child should not be confused with that of a mate," he says. "These are distinct roles that tap entirely different areas of strength. A relationship with a man is based on issues like power, sex, and sharing. Some women may have emotional problems that make it difficult for them to cope with those particular demands, but that doesn't mean they're not ready for parenting."

Some professional observers disagree. "One of the negative aspects of single mothering is that the relationship between the adult and the child involves an unusually large emotional investment and can become overly symbiotic," says Dr. Alice Fennessey, a psychotherapist in private practice in Manhattan. "What usually happens is that the child feels compelled to be exactly like the mother, or else he tries to second-guess her underlying emotional needs and becomes a surrogate husband. This tends to backfire in adolescence, when the teenager begins to resent the mother for placing such unfair demands."

JENNY SUTCLIFFE,* 39, IS TELLING me the kind of horror story no single female wants to hear. Like many women, she wanted to get married and raise a family. For seven years, she actively searched for a husband in singles bars, restaurants, at parties, on beaches. She went on at least a hundred blind dates and ate quiche at every brunch spot in the city. Still, she couldn't find anyone to marry.

What makes this difficult to understand is that Jenny is an extremely bright, attractive woman. With her lustrous hair and glowing complexion, she looks as fresh and marriageable as Meredith Baxter-Birney. "It was a nightmare," she says. "I would fall asleep and practically hear my life ticking away . . . 33 . . . 34 . . . 35. Finally, I confronted some of my friends and asked them, 'How am I going to have a family if I don't get married?' They told me to wait a little while longer. I waited until I was 37 and then said, 'This is it. If there's a man out there who wants to be the father of my baby, well, he'll just have to come looking for me, because I'm starting my family without him.' "

Today, Jenny shares a five-room railroad flat with her nineteen-month-old daughter, Sara. She works full-time as an accountant. Her mother, who is visiting from Ohio, is currently handling the baby-sitting chores. "Once I made the decision to have a baby, then I had to figure out how to pick a father," Jenny says, trying to distract Sara, who is plunging her fist into a nearby aquarium. "I had read Gail Parent's *Best Laid Plans*, about a woman who gathers all her ex-lovers together so she can get pregnant. I thought that was a wonderful fantasy, and even toyed with the idea myself. But then I started to think about the men. They may have been all right to date, but I didn't want any of them as the father of my child."

'After at least a hundred blind dates, Jenny still couldn't find anyone to marry."

She makes herself a cup of herbal tea, and sits back in a rocking chair. "It was important for me to be a real purist about my pregnancy," she says. "After all, having a baby was my decision and responsibility. I selected artificial insemination because it's the only way to go if you want to be honest." There is something unsettling about discussing artificial insemination in this warm, well-lit kitchen, with its old-fashioned stove and huge cupboard filled with brightly colored tins and jars of marmalade. In the background, Jenny's mother is knitting a sweater and playing with the baby, and it feels like a World War II movie, except the women aren't waiting for the men to come home.

"Initially, I was inseminated by sperm donated by a Rutgers medical student," Jenny says, picking up Sara, who has been crawling around the floor. Receiving her first injection in April of 1981, Jenny awaited news of her pregnancy. By Christmas, however, she still wasn't pregnant, although she had been inseminated eight times, at a total cost of $1,000.

"I was an emotional wreck," she admits. "I'd go to the clinic, get a shot, and feel terrific because maybe there was a baby starting to grow inside of me. A few weeks later, I'd get my period and be utterly depressed." Afraid of possible infertility, she decided to skip her December insemination and make an appointment with a fertility specialist. In the meantime, she stopped using birth control with a man she had been casually dating, because she figured she couldn't possibly get pregnant.

"In January I paid the doctor $100 and begged him to inseminate me," Jenny says. "I convinced him how upset I was, and how I was going practically to commit suicide if he didn't help me. He gave me an examination and then said, 'Well, I must be pretty good, because you're pregnant.' "

Jenny was so overjoyed by the news she temporarily overlooked a crucial complication. The baby's father wasn't an unknown medical student from Rutgers University. He was Michael, age 51, a bartender and confirmed bachelor who hated the idea of commitment. All things considered, he was hardly ideal father material. "I called him up to tell him the good news," Jenny says, "and the next thing I knew he went off to Fire Island with a nineteen-year-old. I couldn't handle that, so I asked him not to call me for a while." Since Jenny hadn't counted on male support in the first place, Michael's absence went pretty much unnoticed. "I was just thrilled to be pregnant," she says.

With her apartment renovated to include a nursery, Jenny went to the office, attended Lamaze classes, and waited for the delivery. Unfortunately, the baby was five weeks overdue, throwing her careful plans into chaos. "I had anticipated this wonderful childbirth experience," she says. "Dim lights. Soft music. But the doctor was forced to induce labor, and after twenty hours of agonizing pain, he performed a cesarean section. When I finally got out of the hospital, I felt like somebody had cut me in half and sewed me back together again."

Since the baby arrived so late, Jenny's mother, who had flown in from Ohio a month earlier, wasn't able to stay after the birth. This meant that two weeks after having had major surgery, Jenny, who couldn't even lift her ten-pound eleven-ounce daughter, was left totally alone. "It was the first time in my adult life that I actually cried for my mother," she says.

A week later, Jenny had to hire a baby-sitter and go back to work. "I had planned to take a two-month maternity leave," she says, "but five weeks had already been eaten up waiting for the delivery. I can't describe how difficult it was. But then I'd come home after a long day at the office and sit at the kitchen table, nursing Sara. All my tension would drain away, and I'd say to myself, 'You know, this is a better life than you had before.' "

But there's still the question of the father. "He comes by the apartment every few months to see Sara," Jenny says. "He just picks her up and cries. At times I feel very resentful toward him because I can't understand how someone could turn their back on this wonderful child. But then I realize he didn't bargain for this, and it must be very painful."

Jenny would like him to drop by on a regular basis, because she wants Sara to have male companionship, but she is afraid to ask him. She still wants to get married, but dating is more difficult than ever. During the week, she doesn't get home until five, and the evenings are reserved for Sara. "I met this guy a month ago who was nice but boring," she says. "After a few dates, I decided I'd be better off at home with my baby."

At the moment, Sara is dancing to her favorite record in the middle of the living room. Her grandmother's yarn is tangled up in her overalls, and Sara's tiny feet, covered in bright-red socks, prance up and down on the carpet.

"What man is ever going to be able to top this?" Jenny asks, scooping Sara up in her arms.

ACCORDING TO DR. ROSS, CURRENT research indicates that the absence of a father can severely handicap children. "Recent studies have pointed to four major deficiencies," he says. "Fatherless kids have trouble with their sexual identity, difficulty in feeling individual and separate from their mother, problems in cognitive and intellectual functioning as revealed in school performance, and difficulty controlling aggressive impulses."

Of course, Dr. Ross adds, the quality of day care and the extent of the woman's support network must also be taken into account. "It's vitally important for a single mother to have friends and family who take an interest in the child," he says. "There should also be a constant male figure—a brother, uncle, friend—to take the child to the park, do all the things that fathers do."

If a mother has high-quality day care and loving, supportive friends, will the child still come out on the losing end? "Despite the high divorce rate, we're still a two-parent society," he says. "*Everybody* needs a father."

ELLEN ROBBINS,* 38, IS NURSING her six-month-old daughter and wondering how she is going to pay the rent. "Money is the only thing I didn't take into consideration when I became pregnant," she says. "Maybe that was a mistake, but I wanted this baby so badly."

Ellen, who is just over five feet tall, has a sweet, musical voice reminiscent of that of Walt Disney's Snow White. It is the perfect voice for talking to bluebirds, flowers, and especially babies. "Well, hello, little Delia," Ellen coos. "You're just *so-o-o* beautiful.

"This child is a wonderful gift," Ellen tells me. "Sometimes I feel such swells of love that it's almost unbearable." When she traces the baby's hand with her index finger, her eyes glisten. At this moment, Ellen looks so blissfully happy that it almost seems sacrilegious to bring up the subject of money. She is, however, flat broke, and for a woman who has been employed as a social worker for the past fifteen years, the situation is not without a touch of irony.

> 'Not having money is scary for Ellen, but not as scary as the idea of not having a baby."

Still, it's difficult to label Ellen irresponsible. She spent two years in therapy preparing for her pregnancy, and another eight months waiting to meet the right father. That she doesn't have any money is admittedly "scary." But, says Ellen, it isn't as scary as the idea of never having a baby. "I always wanted a big family," she says. "Right now I'd love four kids." Turning to Delia, she kisses her on the cheek and tells her that someday, perhaps, she will have brothers and sisters and even a house with a yard.

But for the present, Delia will have to make due with a small space, partitioned by a wall unit, in Ellen's Upper West Side studio. Filled with secondhand furniture, pottery, books, plants, and touches of macramé, it looks like a college dorm room.

"I never worried about getting married," Ellen says, placing Delia down on the sofa for a nap. "While I didn't have a fantasy of myself walking down the aisle in a white dress, I always assumed marriage and children were inevitable. That's why I wanted to live as much as I could before I settled down."

After two years in South America with the Peace Corps, Ellen moved to Colorado and then eventually migrated back to New York (she grew up just outside the city), where she became a social worker. "Dating was never a priority," she says. "I was too busy with my career." Ellen was 31 when she had her first serious relationship. It ended at about the same time she discovered she was pregnant. "I immediately opted for an abortion," she says. "At that point in my life, I didn't want a child."

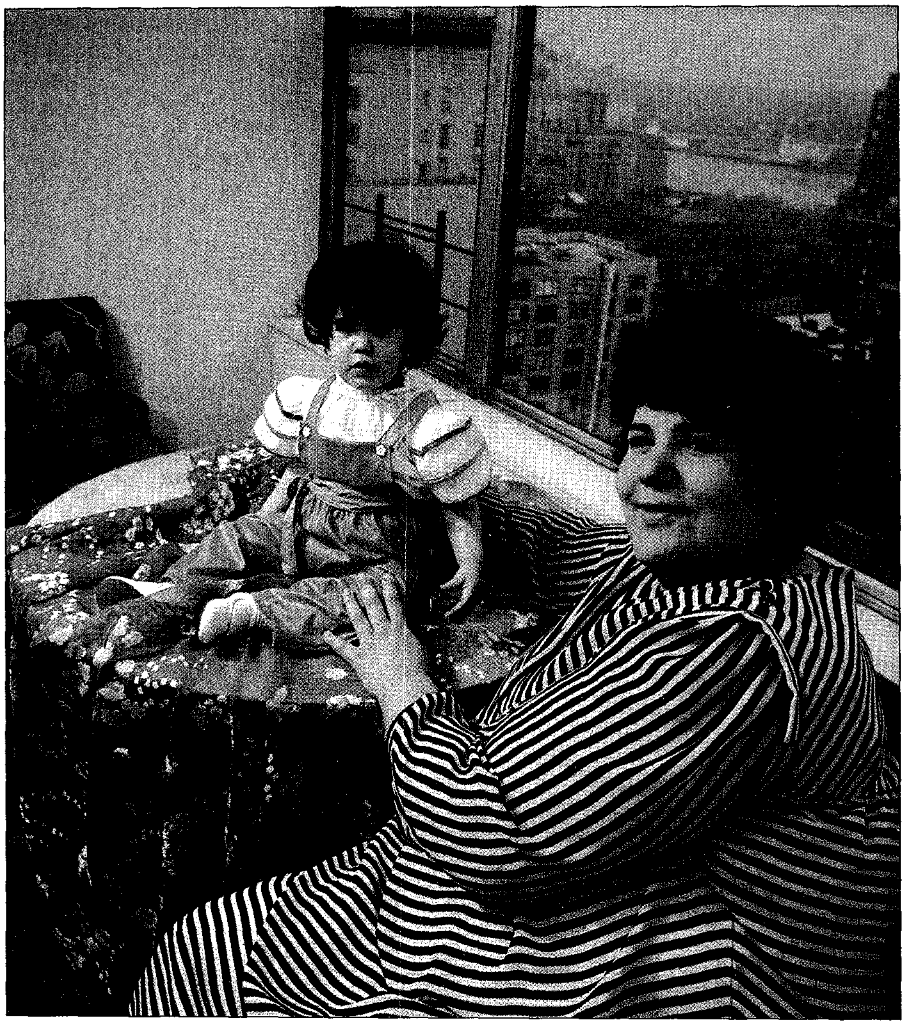
Several years later, she accidentally became pregnant again, but now, at 35, abortion was suddenly a more complex issue. "I was getting older," she says, "and really wanted to be a mother. And, realistically, how much more time did I have left?"

But Ellen received little moral support from friends and family. In fact, everybody was vehemently opposed to the idea of having a baby on her income. "I listened to them," she says, "and it was a mistake. Right after I had the abortion, three of my married friends announced they were pregnant. I was so devastated I couldn't even look at them. All I wanted was to have that fetus back. For months I carried a picture of that child around in my head, and psychologically it was very important to get pregnant by the same man."

This time Ellen didn't conceive, and after several more failed attempts, she decided to look elsewhere. Meanwhile, she had struck up a friendship with Stephen, a 28-year-old free-lance photographer who was in the middle of breaking up with another woman. "After a few months we started to sleep together," Ellen says, "and one day I asked him if he wouldn't mind being the father of my child. He looked at me and said, 'Yeah, that's okay.' I couldn't believe it, and told myself, 'If he hasn't thought this through, well, that's his problem.' "

But it wasn't that simple. What had started out as a casual affair became increasingly more complex once Ellen announced she was pregnant. "Stephen got very upset and confused," she says. "He wouldn't even let me touch him. I guess it was difficult for him to deal with the idea of being a father and yet *not* being a father." Unable to come to a clear understanding of their relationship, they decided to part company. Despite Stephen's absence, Ellen loved being pregnant. Even now, her eyes get misty when she talks about it. "This time my friends were very supportive, and they made me feel beautiful and strong and capable of handling anything."

But Ellen's euphoria was considerably



ANN M. AND DAUGHTER JENNY, THIRTEEN MONTHS.

dampened by Stephen's surprise announcement that he wanted to assume some responsibilities as a father. "I freaked," she says. "Here I was, feeling very independent, and now he was rocking the boat."

Stephen also wanted to be present at the delivery. Ellen couldn't accept that either. "I was planning on natural childbirth and already had a labor coach," she says. "I really didn't want some man around fainting at the first sight of blood. I told him he couldn't come unless he did a lot of reading and knew exactly what to expect."

Stephen, who was now living in Boston, did his homework and made arrangements with Ellen to come down to New York on the weekend the baby was due. Delia arrived two weeks early, however, and by the time Stephen got to Roosevelt Hospital, Ellen was packing her bags to visit her married sister in Larchmont. "Stephen was so upset he almost passed out," she says. "He assumed that because we had planned to spend the weekend together he'd be coming back home with us, but I'd made other plans." Instead, Ellen and the baby left for Larchmont, and Stephen stayed alone in her Manhattan apartment.

Now, two months later, Ellen thinks she knows Stephen a lot better. Although he has been traveling almost constantly since the baby was born, he writes almost every week, requesting more pictures of Delia. "I don't know how it's going to end," says Ellen wistfully. "In a way, I'd really like it to work out. I'd love Delia to have a father, and I hope she will someday, but he may not be her genetic one."

In the meantime, Ellen, who quit her $18,000-a-year job to take care of Delia, has no income. While she plans to go back to work next year, she really can't afford day care or a baby-sitter. But she isn't worrying about the future. Today, there are more immediate problems, like how to eat and pay the rent. Ellen is thinking about subletting her apartment and staying with her parents in California for a few months. She can't ask Stephen for money, because he's still struggling to establish his career. "The only thing he gave Delia was diapers," Ellen says, "but I thought it was *so* lovely. Beyond that, I don't want anything from him, at least until we've straightened out our relationship."

And what will she tell Delia if she and Stephen can't resolve their differences? "Listen," she says, "Delia will be a teenager in the year 2000. If the divorce rate continues at the current pace, no one is going to be married. I don't think she'll face any social stigma because she doesn't have a father. Obviously, the ideal is for a child to have two well-adjusted, normal parents. But how many parents do you know who are well adjusted and normal?"

She picks up Delia, who is just waking from her nap. "We don't know the ending to this little story, do we, Delia?" she says in her soft, musical voice.

MOST EXPERTS AGREE THAT the Norman Rockwell version of the American home is increasingly rare. The unwed-motherhood movement is just another example of the deterioration of the nuclear family. But professionals like Dr. John Ross view the trend as a purely transitory one. "We've emerged from the sexual revolution with a renewed feeling of commitment to the family," he says. "Fathers are assuming more responsibility for child rearing, and that's the direction in which we should be heading.

"This brand of single mothering has a dehumanizing quality to it," he adds. "It reminds me of Jenny in *The World According to Garp*—reduce the man to his functions. Men are turned into drones who have intercourse with the queen bee and then leave their penis, testicles, and sperm behind."

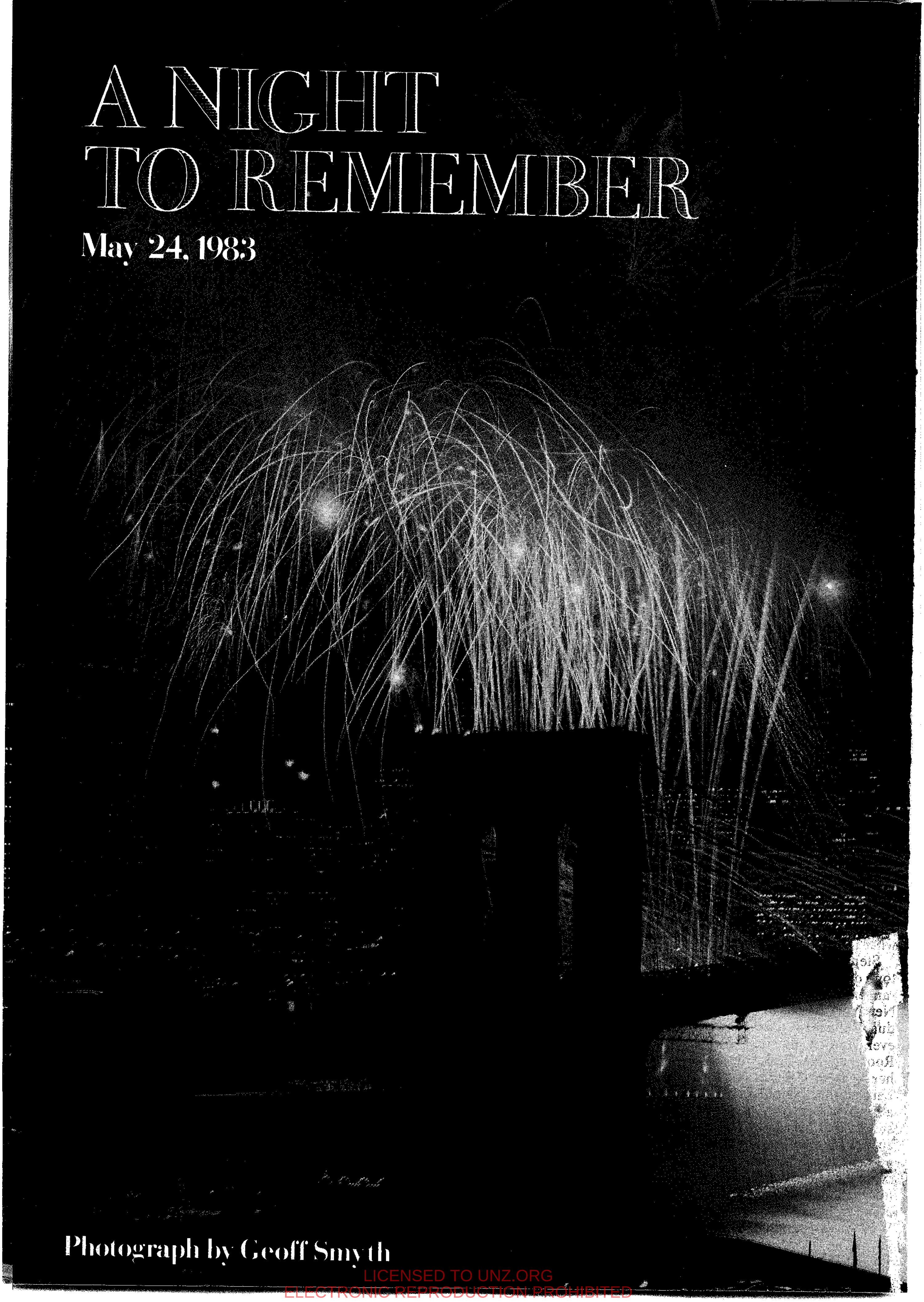
"For years women have had to worry about getting pregnant and having the man walk out," responds psychotherapist Jane Mattes. "Now the shoe is on the other foot. A man is going to have to use his own birth control these days, or else he could wind up a father without wanting to be."

And yet many women express grave self-doubts about the situation. Writer Linda Lee, an unwed mother and hardened veteran of the talk-show circuit, recently burst into tears on the Tom Cottle show. "I'd like my son to have a father," she sobbed before Cottle cut for a commercial. And Cynthia Mee, the Columbia student, complains that she often feels burdened by an excess of responsibility. "I look at my son and shudder when I realize I'm all he's got," she says. "If I don't provide food, he doesn't eat. As a single parent, I also feel obligated to take good care of my health so that nothing will happen to me. My major prayer in life is that I live to see my child grow up to be an adult. It's a constant worry because no one will love him the way a mother loves him."

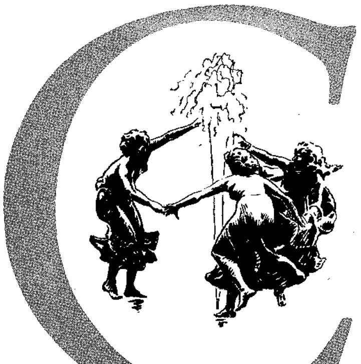
Still, after spending two hours describing her son's musical, athletic, and scholastic achievements, Mee confides that maybe her super-child needs more than just mother love. "When I asked him what he wanted for Christmas," she says, "he looked at me and said, 'A daddy.' "

A NIGHT TO REMEMBER

May 24, 1983



Photograph by Geoff Smyth



CENTRAL RENAISSANCE

33 NEW WAYS YOU CAN HELP

SEVEN YEARS AGO, WITH NEW YORK’S FINANCES AT a precarious point, there was no more potent symbol of the city’s near collapse than Central Park. The trees were dying for lack of care, and acres of lawn had been pounded into hardpan. The fountains had gone dry, the buildings were rotting, and the staff was demoralized.

It was clear that City Hall didn’t—or *couldn’t*—care for the park, except superficially, and it would be two years before Edward Koch would become mayor and appoint as parks commissioner a politically inspired and managerially adept lawyer and city planner, Gordon Davis. Temporary federal funds enabled the Parks Department to hire back some of the employees it had been forced to fire. But the “make do” approach adopted by a series of short-term commissioners offered little hope for the future.

At the time, some friends and I formed a not-for-profit corporation—the Central Park Task Force—to encourage private donations for a host of park-improvement projects the city was unable to address. And for the June 14, 1976, issue of *New York,* I wrote an article entitled “32 Ways Your Time or Money Can Rescue Central Park.” Among the listings: Refurbish the Dairy . . . $350,000; Fund a summer intern . . . $700; Restore a shrub bed . . . $100.

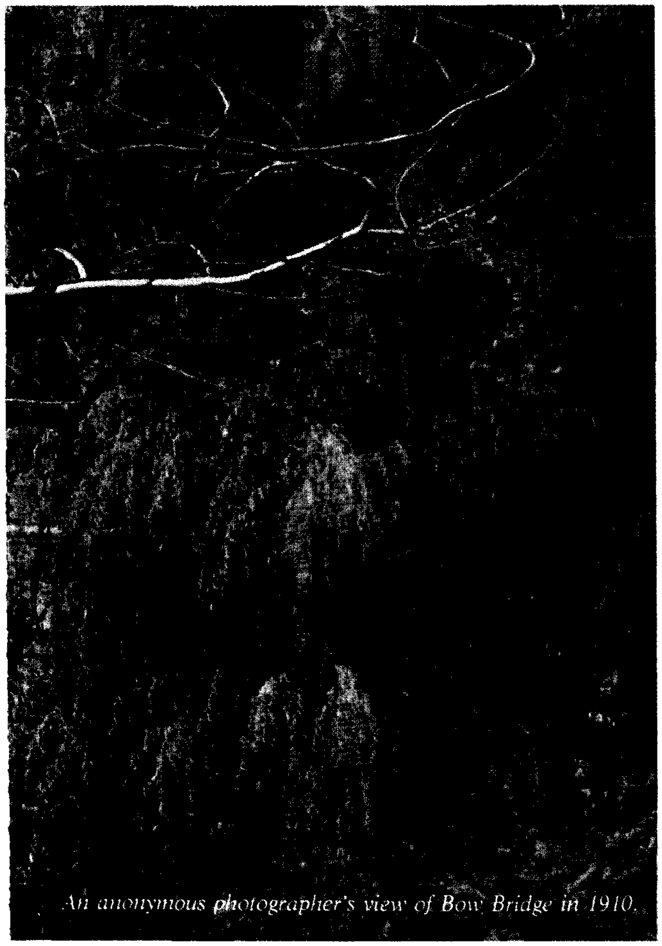
The response was overwhelming. Letters and checks poured in. Within two weeks we had received $25,000 and—equally gratifying—scores of wonderful reminiscences about the park from devoted users.

For the next two years, the task force continued to raise money for the park. During the same period, another organization, the Central Park Community Fund, was carrying on similar efforts. Then, in 1978, Gordon Davis became commissioner and, in order to coordinate the park’s management and restoration, created the position of Central Park administrator. “You know,” Davis told me when he asked me to

Photograph from New-York Historical Society. Illustration, top: Steve Salerno.

ARK’S

By Elizabeth Barlow



An anonymous photographer’s view of Bow Bridge in 1910.

ccept the job, “you’ll have to raise your own money to hire taff and to do many of the things you want to do.”

Davis, who was succeeded in April by Henry Stern, was ffective in winning for the Parks Department more city esources, but he was no magician. In Central Park, we were ucky to be able to keep enough workers to pick up the trash nd otherwise keep the park clean. The good old days of roper *grounds keeping* were definitely gone. And because the olice had suffered cutbacks, too, certain parts of the park vere underpatrolled or not patrolled at all. The Emergency inancial Control Board’s refinancing plan had put back in lace a capital budget that would allow us to do some badly ieeded reconstruction, but getting funds approved for new rojects was, as always, a tedious process.

In 1980, the city spent $4.5 million on Central Park main-enance, but we needed an additional $1 million that year just o correct some of the most obvious effects of neglect. And lthough the state was paying for the re-sodding of the Sheep leadow and the city was underwriting the reconstruction of he Maine Monument and the Dairy loggia and roof, there vas much more to be done. Philanthropists were being asked o cover the costs of the new wings of the Metropolitan luseum; we decided we needed comparable benefactors to ielp rebuild the park.

The Central Park Task Force and the Central Park Community Fund continued to work with the new administrator’s office, but it was clear that to be truly effective the two groups should merge. And so, in the fall of 1980, the Central Park Conservancy came into being. William S. Beinecke, the recently retired head of Sperry and Hutchinson, accepted Mayor Koch’s invitation to form a board of directors for the Conservancy, and assembled members of the two original groups, as well as corporate and community leaders who reflected Central Park’s democratic character.

The Conservancy’s message to the corporations and foundations was that they should treat Central Park as a candidate for serious philanthropy just like the city’s other great institutions—Lincoln Center, the New York Zoological Society, the two botanical gardens, and the museums. Meanwhile, the Conservancy was also reaching out to the people who lived around the park, asking them to think about what their glorious views were really worth to them and explaining how those views might be further improved. And it was appealing to park users to demonstrate with their generosity the importance of Central Park in their lives.

Exxon came forward with funds for a program called “Double Your Green”—a dollar-for-dollar matching of contributions by community groups for planting in the park. Chase Manhattan Bank and the W. Alton Jones Foundation underwrote a $100,000 program to equip and train a corps of mounted urban park rangers. Bankers Trust Company gave $65,000 for a graffiti-removal program. And over $330,000 was collected from roughly 9,000 other groups and individuals.

With this kind of support supplementing city capital funds, Belvedere Castle has been restored and is now being operated by the Conservancy as a place for children’s entertainment and education; the Bethesda and Maine Monument fountains are working again, as are the ones in the Conservatory Garden; Bethesda Terrace is being rebuilt; next winter, skaters will enjoy smooth ice on Wollman Memorial Rink once again. In fact, almost all of the 32 projects listed in the 1976 *New York* article have been completed.

PROMISING AS ALL OF THIS IS, IT IS ONLY A BEGINning. While some of the most obvious deterioration is being reversed, the overall fabric of the park has yet to receive sufficient attention. Few people realize that Central Park is *entirely* manmade. Regrading, soil enrichment, and the planting of new grass and ground covers are absolutely essential to stop erosion and ensure a horticulturally sound ecosystem. An extensive drainage system already exists to prevent low-lying areas from becoming boggy once again, but it needs thorough—and expensive—repairs.

The park’s original designers, Frederick Law Olmsted and Calvert Vaux, conceived a brilliant and ingenious circulation system of carriage drives, bridle trails, pedestrian paths, and sunken east-west roads, but inappropriate alterations over the years, plus increased traffic, have made certain revisions necessary. The park’s trees, many of which are of arboretum quality and variety, need continuous care, and new trees must be planted. A Conservancy-funded team of planners is currently studying and analyzing the work that will need to be done in Central Park over the next ten years. This effort will result in a management-and-restoration plan that will guide future capital projects and management budgets.

Even as the experts try to integrate the elements of the plan with the imperatives of history, aesthetics, and social demand, there are immediate projects to be implemented. Indeed, Central Park needs help now as much as it did seven years ago. The city is in a continuing struggle for fiscal stability, and little help can be expected from Albany or Washington.

It is up to New Yorkers to save Central Park. Here are 33 *more* ways you can do it. (Gifts are tax-deductible and should be sent to the Central Park Conservancy, 830 Fifth Avenue, New York, New York 10021.)

CENTRAL PARK'S RENAISSANCE

1. REPLANT A SHORELINE

To prevent future erosion, special attention must be paid to stream embankments and shorelines.

Plant 500 linear feet of water's edge with aquatic vegetation and wetland shrubs $2,000

2. REPAIR A BOAT LANDING

The three rustic boat landings beside the Lake, near 72nd Street, need periodic repairs.

Pay for the lumber and hardware $1,500

3. REBUILD A RUSTIC SHELTER

Summerhouses, gazebos, and arbors artfully constructed of unmilled timber once dotted the park landscape, providing comfortable places to read or enjoy the view. The Conservancy's restoration crew has repaired the only surviving rustic shelter in the Ramble (there used to be fifteen in this section of the park alone) with funds provided by Arthur Ross, and they have rebuilt a vanished one in the Dene, at 67th Street near Fifth Avenue, with a grant from an anonymous donor. We want to reconstruct the Cop Cot, near the Sixth Avenue entrance, and repair the Wisteria Pergola, next to the Mall.

Pay for the rebuilding of the Cop Cot $75,000

Pay for the lumber, pavers, and ironwork necessary to restore the Wisteria Pergola $80,000

4. RESTORE A STONE STAIRWAY

Carefully inserted into the park's hilly terrain are nearly 100 sets of stone stairways. Most were installed when the park was built, in the nineteenth century, and since then the heaving action of frost, the slow, relentless pressure of soil against stone, and the penetration of roots have undermined them. The steps at 102nd Street and Fifth Avenue are in particularly deplorable condition. The restoration crew can repair these and several others if funds for materials are provided.

Buy materials and equipment to rebuild the steps and repair the park wall at 102nd Street $80,000

Realign and patch a typical set of stone stairs $2,000

5. HIRE A PRESERVATION-CREW APPRENTICE

Stonemasons and skilled carpenters are badly needed if the restored park is not to fall into disrepair in the future. The Conservancy wants to provide young people with career opportunities that will also be of benefit to the park. We can offer training and supervision if we have the funds for salaries.

Hire a preservation-crew apprentice for one year (with benefits) $19,500

6. REPLANT A PARK ENTRANCE

Because they sustain a tremendous amount of human and canine traffic, the park entrances need periodic replenishment with hardy shrubs. Help raise money from your neighbors or block association and Exxon's "Double Your Green" program will match it.

Replant a typical park entrance $6,000

A refurbished rustic shelter.

Typical damage to stone steps.

7. COMPUTERIZE PARK TREE CARE

A Central Park tree inventory, conducted between May 15 and October 1 of 1982, has classified and assessed the condition of every tree over six inches in diameter and every elm in the park—25,000 trees in all. The survey is the first of its kind and will be used as a working model for inventories in Washington, D.C., and other cities throughout the country.

Now loaded into a computer, the inventory is both a historic document and a management tool. Based on information gathered on the size, type, position, condition, and location of each tree, we now can track the health of both newly planted and heritage trees, assigning equipment and manpower as needed. Such a system can greatly increase the productivity of the Conservancy's specialized tree-care crew.

Fund a computer terminal $3,500

Fund two summer jobs for graduate students in forestry to update the tree inventory $5,000

8. PLANT A WILD-FLOWER MEADOW

When we began two years ago the search for ways to reduce park-maintenance expenses without sacrificing landscape

Photographed by Theo Westenberger/Gamma-Liaison.

beauty, we also started to experiment with mixtures of native grasses and wild flowers on slopes and in glades where foot traffic is light. These areas are mowed only twice a year. The Queen Anne's lace, sunflowers, daisies, goldenrod, and black-eyed Susans that bloom in these meadows offer the experience of a country roadside—in the middle of Manhattan. We want to bring more of this wild horticulture to the park.
Plant one acre with wild-flower seed................................ $750

9. HELP DEVELOP TOUGH TURF

During the past year we have been learning a great deal from golf-course managers and athletic-turf specialists about the proper soil structure and grass-seed mixtures necessary to maintain strong turf on ball fields and other grassy areas used for athletics. We have already secured sufficient funds to regrass the East Meadow, at 97th Street, and the East Green, at 71st Street, but several other worn-out places need this kind of help.
Buy one acre of tough turf and provide for the management necessary to get it established.. $8,000

10. HIRE A HORTICULTURIST

Reviving and maintaining the park flora require the skills of trained horticulturists. Although some landscaping projects are being accomplished by outside contractors, we are coming to rely more and more on our own landscape-restoration crew, which is now jointly funded by the Parks Department and the Conservancy. As more sections of the park are improved, we need to expand the size of this landscaping-construction-and-maintenance crew. A five-person watering crew is necessary during the spring and fall planting seasons, and the planting crew itself must be supplemented if we are to realize our goal of restoring 35 acres of lawn with grass and five entrances and their environs with flowering shrubs in 1983.
Hire a recent graduate of the SUNY school of horticulture for one year... $17,000

11. SAVE THE ELMS

During the past 50 years, the American elm has come to be regarded as not just a tree but a national treasure. The 1920s saw an outbreak of Dutch elm disease, which destroyed most of our elms. But many of those in Central Park survived the epidemic, and the park now boasts the largest stand of elms in the entire Northeast—nearly 2,000 in all, including 507 on the Fifth Avenue border and 258 along the walkways of the Mall.

A map for the tree inventory; tough turf.

Elms along the Mall.

George Templeton-Strong, an observant notetaker on the growth of the park, saw the Mall just after it was planted. Describing it as a "broad avenue, exceptionally straight ... with a quadruple row of elms," he predicted that it "will look Versailles-y by A.D. 1950." The American elms on the Mall have survived to form a vaulted ceiling with their branches, fulfilling Strong's prophecy. Yet, without a program of Dutch-elm-disease control to keep the survivors free of infection, the Mall would be nearly a clear, flat space within five to seven years.

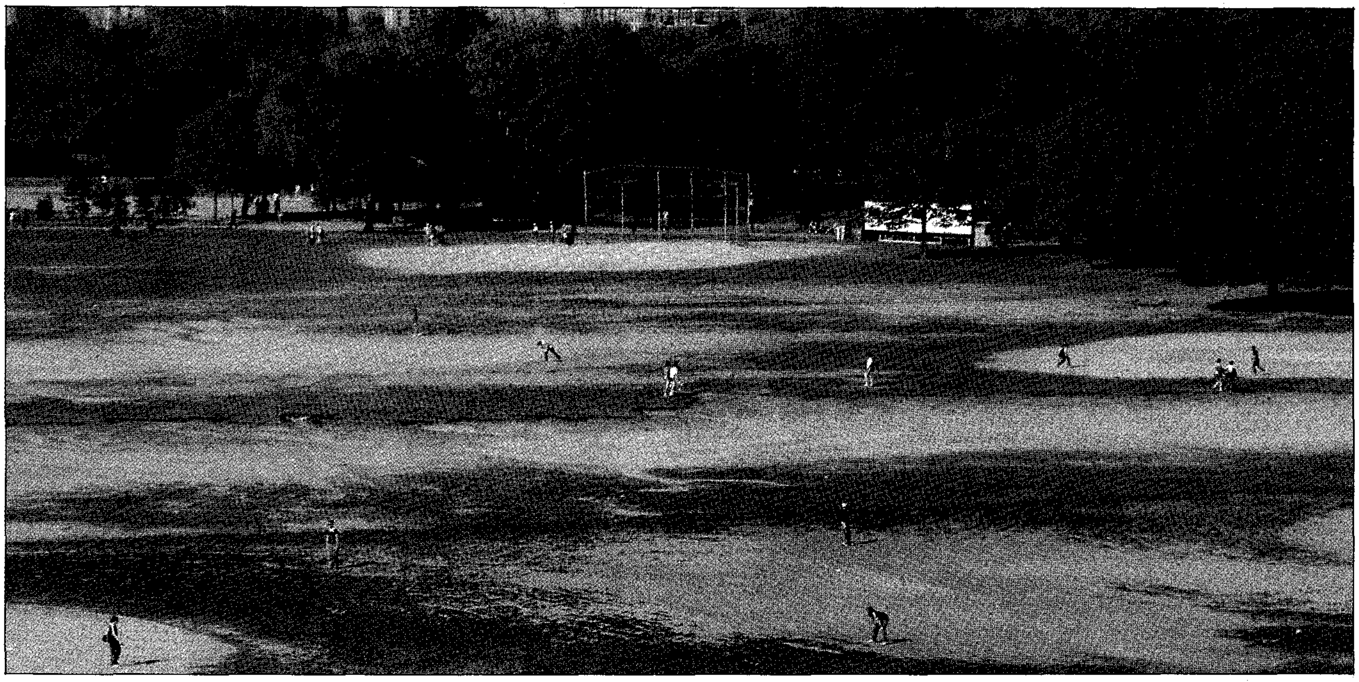
Sanitation is the cornerstone of Dutch-elm-disease control. Each year, before the elms bud, they must be sprayed with nontoxic dormant oil, which suffocates the eggs of the elm bark beetle. Between June 1 and September 1, the Conservancy's tree crew monitors the elms, checking daily for evidence of disease. Dead or diseased wood must be pruned. Where possible, the elms must be injected with fungicide, and some seriously diseased trees must be felled. With such a program of regular sanitation, Dutch elm disease can be checked, and the mortality rate of 10 to 20 percent among elms that receive no care can be brought down to 1 or 2 percent.
Inject an elm with fungicide.. $50
Prune a diseased tree.. $150
Provide funds for an all-day consultation with a tree pathologist... $200

12. PRESERVE THE HERITAGE TREES

Many of the trees planted in Central Park by Olmsted and Vaux were not suited to the environment and have long since vanished. Others have flourished, including several exotic varieties, such as the Turkey oak and Chinese elm, and trees otherwise unknown in urban areas, such as the American beech. There are over 200 trees scattered throughout Central Park that are classified as historic because of their age, size, unusual configuration, landscape placement, or rarity in this country. Many of these trees are over 100 years old, having been planted as part of the original landscape design, and are now performing fully their roles in Olmsted's vision. All of these trees are irreplaceable. If the historic trees are not maintained on a regular basis, they will deteriorate and eventually disappear.
Prune, fertilize, cable, and brace (where necessary) five heritage trees... $1,500

13. PRUNE PLAYGROUND TREES FOR SAFETY

Dead overhanging tree limbs are a hazard no matter where they are found in the park, but they are particularly dangerous in playgrounds. Playgrounds should be inspected annually, and all dangerous limbs removed.
Prune trees in a typical playground.............................. $1,500



The Great Lawn in its present state.

14. FERTILIZE FOR HEALTH AND BEAUTY

If Central Park's many varieties of trees are to flourish and withstand the particularly punishing stress of urban-park conditions, they need extra help. They benefit greatly from periodic fertilization.

Fertilize 200 newly planted trees	$2,000
Prune and fertilize an old tree	$150

15. RE-GREEN THE GREAT LAWN

Formerly the site of the old receiving reservoir, the Great Lawn today is a series of baseball diamonds rimmed on the southeast and west by Manhattan's romantic skyline of towers and spires, while to the north there is nothing but that most precious of all New York commodities—a huge open sky. Here, in the long afternoons of late spring, summer, and early fall, and all day Saturday and Sunday, ball teams of all kinds gather to play. Because of its size (fourteen acres) the Great Lawn can also accommodate such large-scale events as performances by the New York Philharmonic, the Metropolitan Opera, and Simon and Garfunkel, and last year's anti-nuclear rally.

Like the equally popular Heckscher ball field, at the park's southern end, which has recently been re-sodded with the help of city funds and is now receiving proper turf management, the Great Lawn should be turned from an eroded dusty plain back into a grassy expanse punctuated by clay ball diamonds. The Astor Foundation has provided funds for engineering and landscape plans. These have shown us what needs to be done and how to do it. But there are as yet no funds available for the actual work of regrading, installing proper drainage and irrigation, soil aeration and enrichment, and laying new sod.

Fund the re-greening of the Great Lawn	$1.5 million

16. PLANT TOMORROW'S TREES

To compensate for inevitable losses, the park needs between 60 and 70 new trees of four- to six-inch caliper each year. Our recent survey shows that we have a small and aging population of river birches, beeches, tupelos, ironwoods, and hickories; we would like to plant these varieties for enjoyment in years to come.

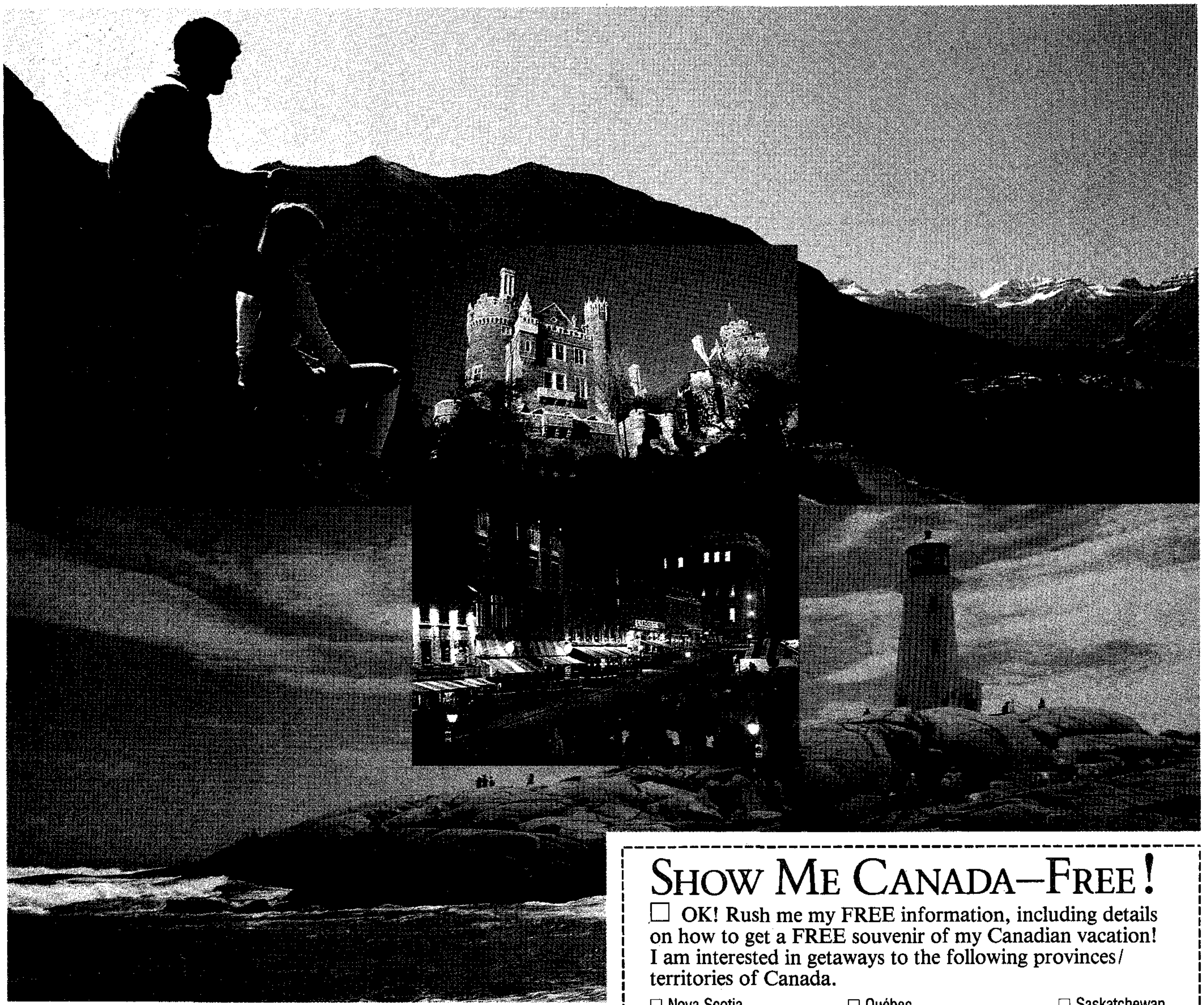
Plant a four- to six-inch-caliper tree	$600
Replant five trees of a disappearing species	$3,000

17. HELP THE CONSERVATORY GARDEN

The invisible line that transects Manhattan at 96th Street is a psychological barrier that prevents many people from experiencing one of the park's greatest treasures: the formal gardens at 104th Street and Fifth Avenue. One enters the Conservatory Garden from the avenue through elaborate ornamental wrought-iron gates that open onto a formal grass parterre bordered by yew hedges. At the far end is a fountain spray, beyond which rise terraced hedges crowned by a beautiful curving wisteria pergola. Allées of crab-apple trees border this central section, and to the north and south lie two more gardens with sculptural fountains and flower beds.

Only four years ago, this lush setting was a shambles; its revitalization is the work of volunteers from the New York Committee of the Garden Club of America. In 1979, they organized a series of planting days and helped raise funds to repair the broken fountains. A year later the Central Park Conservancy assumed responsibility for improving the garden, and Conservancy interns began to weed and tend it. In 1982, the Conservancy formed a committee, Friends of the Conservatory Garden, and this committee continues to work with garden neighbors and such institutions as Mount Sinai Medical Center, the Museum of the City of New York, and the

VISIT A LAND OF MAGNIFICENT CONTRASTS. CANADA



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☐ OK! Rush me my FREE information, including details on how to get a FREE souvenir of my Canadian vacation! I am interested in getaways to the following provinces/territories of Canada.

☐ Nova Scotia
☐ Prince Edward Island
☐ Newfoundland
☐ New Brunswick
☐ Québec
☐ Ontario
☐ Northwest Territories
☐ Manitoba
☐ Saskatchewan
☐ Alberta
☐ British Columbia
☐ Yukon

This summer, I intend to participate in the following activities:

☐ take a cruise
☐ attend festivals, fairs, etc.
☐ visit amusement/theme parks
☐ visit museums/churches, etc.
☐ attend live theatre
☐ go shopping
☐ take sightseeing trips
☐ stay in one area
☐ visit several different areas
☐ swim/sail/waterski
☐ canoe/go boating
☐ go horseback riding
☐ go on nature hikes
☐ fish
☐ play golf
☐ play racquet sports
☐ camp out
☐ stay with friends & relatives
☐ stay in motels/guest rooms
☐ stay in hotels
☐ stay at a resort
☐ dine in good restaurants
☐ eat in fast-food restaurants
☐ do my own cooking
☐ rent a road vehicle
☐ rent a water craft
☐ rent a houseboat
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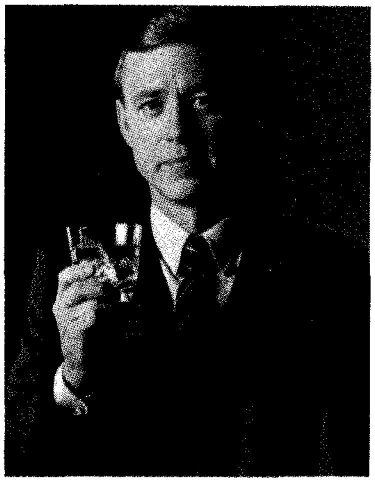
City / State

Zip Code

0104

Clip and mail to: Canadian Government Office of Tourism, P.O. Box 1122, Glenview, Illinois 60025

Canada



David R. Wilson
President & Treasurer
Personal Economics Securities, Corp.
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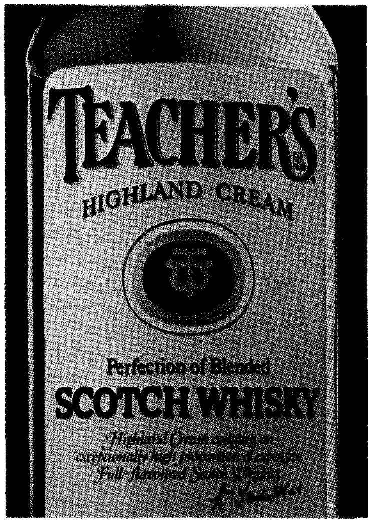
"I've had rich Scotch, and I've had poor Scotch. Believe me rich is better."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ELECTRONIC REPRODUCTION PROHIBITED

Museo del Barrio to bring yet more volunteers and community life into this very special section of Central Park.

Fund garden perennials for one large flower bed	$750
Repair stairways leading to the wisteria pergola	$7,500

18. RESTORE THE SWEDISH COTTAGE MARIONETTE THEATRE

The Swedish Cottage is a relic of the 1876 Centennial Exhibition, in Philadelphia, which was reconstructed in Central Park following the fair. Today it is used as a marionette theater, attracting families and children in school groups from all over the city.

Its charming storybook architecture is appealing at first glance, but a closer look shows that, like many other park structures now undergoing repair, it is shabby and deteriorated. Worse, at present it does not comply with the city's fire code, nor does it provide adequate access for handicapped children.

Underwrite the cottage restoration	$350,000

19. REBUILD OR REPAIR A PLAYGROUND

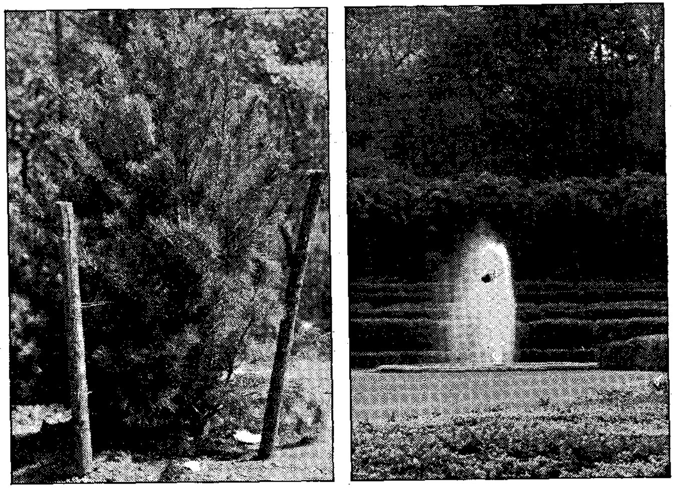
Central Park has nineteen playgrounds varying in style from W.P.A. Standard to Adventurous Modern. Because they are the most intensively used places in the park, they need frequent repairs. Three that need complete renovation are those at East 76th Street, East 108th Street, and West 81st Street.

Rebuild a playground	$500,000
Contribute to the Playground Repair Fund	any amount

20. REBUILD THE SOIL

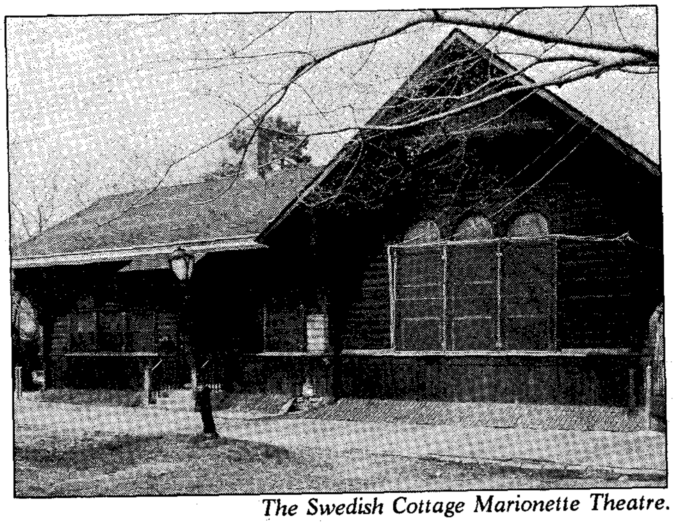
When the construction of Central Park began, in 1858, hundreds of thousands of cubic yards of topsoil were brought in by horse-drawn carts from New Jersey and Long Island. In the early years of construction, fertilizer was added regularly to this topsoil, and manure from nearby stables was composted and used to enrich the soil in which flowers and shrubs had been planted.

Now, after a hundred years of neglect, the park's soil is again receiving attention. The first soil study of an urban park in the United States was begun in Central Park in the spring of 1981, and was completed in August 1982. As a result of data collected in this survey, soil-erosion levels can be monitored and accurate decisions can be made about soil care.



A new evergreen; the Conservatory Garden.

At present, the horticultural staff has no laboratory from which the soil-monitoring-and-treatment program can be run, and we therefore suffer from delays in testing and reporting at laboratories outside New York City. A soil laboratory in Central Park would make our operations more self-sufficient, and it would provide us with standardized results.



The Swedish Cottage Marionette Theatre.

Composting, a practice that was once routine but was abandoned after the turn of the century, was reinstituted on an experimental basis as a horticultural operation in Central Park four years ago. The Mount, behind the Conservatory Garden, near 104th Street and Fifth Avenue, is the site of several large mounds of decomposing leaves—mounds that grow smaller with each rainfall. Every area of the park in which new planting is being undertaken requires composted leaf mold to enrich the depleted soil and promote root growth. Composted manure is also needed to supply nitrogen to the heritage and specimen trees throughout the park. In order to further develop the composting operation at the Mount, we need to install vehicular paths and buy additional equipment.

Fund a soil-testing laboratory	$7,500
Fund soil-testing operations for one year	$5,000
Underwrite capital improvements	$10,000
Buy a front-end loader to turn compost piles	$20,000
Provide funds for the production of 1,000 cubic yards of compost	$6.500

21. KEEP THE FOUNTAINS FLOWING

The park's fine ornamental fountains at the Maine Monument, Bethesda Terrace, Cherry Hill, and the Conservatory Garden have all been repaired, thanks to the generosity of Lucy G. Moses, George Delacorte, Ryiochi Sasakawa, and the city of New York. New recirculating pumps send forth ample sprays once again. Only the Pulitzer Fountain, in front of the Plaza hotel, remains broken and dry. Its repair and spotlighting will make a dramatic difference at the park's main entrance.

To keep all the ornamental fountains as well as the comfort stations, lawn-sprinkler systems, and drinking fountains in good repair, Central Park needs one additional full-time plumber.

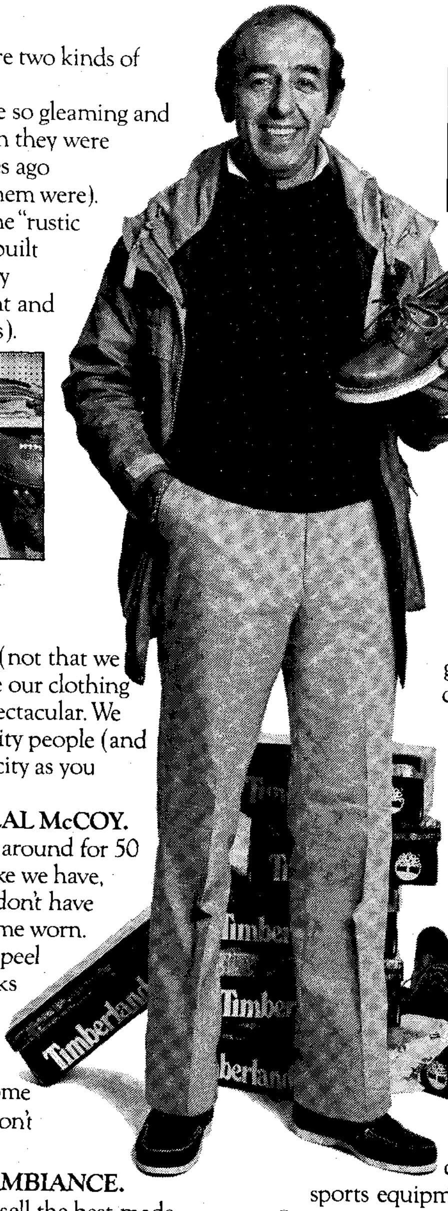
Restore and light up the Pulitzer Fountain	$350,000
Hire a plumber for one year	$25,000
Buy plumbing equipment and supplies	$5,000

22. PUT NEW LIFE INTO THE OLD CASTLE

Romantic folly-cum-weather station, Belvedere, the park's charming Victorian castle at 79th Street overlooking the Great Lawn, had deteriorated to such a state through neglect and vandalism that it was in danger of collapse. This is no longer true. Grants from the Astor Foundation and the Coles Foundation, plus $1.4 million for major reconstruction from the city of New York, have returned the castle to its original

"WHY A LOT OF PEOPLE VISIT 83RD & 2ND WHEN THEY WANT TO TAKE A TRIP TO THE COUNTRY."

George Rapoport



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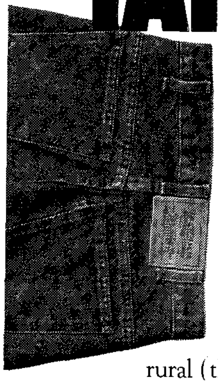


Basically, there are two kinds of stores in New York City.

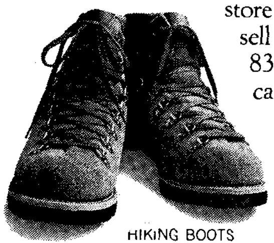
The ones that are so gleaming and glitzy they look as though they were built about three minutes ago (which, in fact, a lot of them were).

Then there are the "rustic shoppes" that were also built three minutes ago, but try desperately to look quaint and rural (they're sort of amusing to us).

FROM L TO R: BUB, AARON, SEYMOUR, MICHAEL, CHARLIE
HOWIE, EDDIE AND SAM WHO WAS ON VACATION

On the other hand, there's Ar-Bee.

Even if we tried we couldn't be chic (not that we ever try, mind you). The best way to describe our clothing store is spectacularly unspectacular. We sell country clothing to city people (and 83rd & 2nd is about as city as you can get).



HIKING BOOTS
FROM DUNHAM® $75.85

WE'RE THE REAL McCOY.

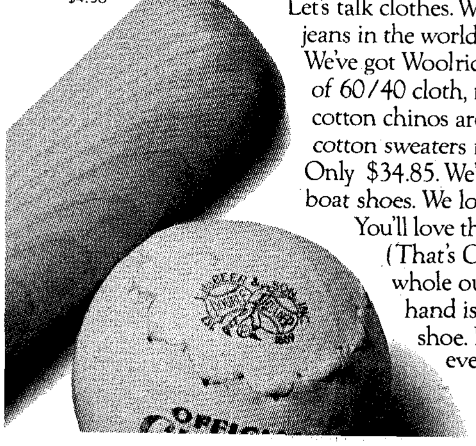
When you've been around for 50 some odd years like we have, the oak counters don't have to be artificially time worn. You don't have to peel a ceiling for authenticity. The linoleum cracks by itself very nicely, thank you.

And in between the floor and ceiling are clothes that are resistant to the whims of fashion (actually, it so happens some of our clothing is "in" right now, but don't hold that against us).

A PERSON CAN'T WEAR AMBIANCE.

Let's talk clothes. We sell the best made jeans in the world: Lees and Levis. We've got Woolrich jackets made of 60/40 cloth, for $76.85. 100% cotton chinos are $32.85. We have great cotton sweaters for spring evenings. Only $34.85. We've got Timberland boat shoes. We love their quality. You'll love their price: $54.85. (That's George wearing the whole outfit). The shoe in his hand is Timberland's newest shoe. It's $69.85 and worth every penny.

SOFTBALL &
BASEBALL
BATS FROM
$4.98



THE "CLINCHER" FROM $5.49

ADDIDA SNEAKERS FROM $24.95

Tumbling over the sides of boxes and shelves are chamois shirts, shorts, jean jackets, duck shoes, socks, shoes, swim-suits, hats, sweatshirt and pants, coats, you name it. We've got a million and one kinds of sneakers.

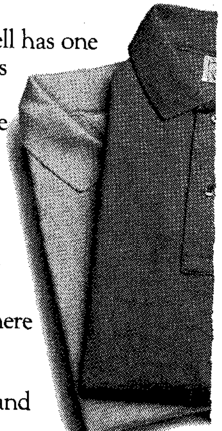
But everything we sell has one thing in common (and this is one thing we're deadly serious about): they're of the highest quality materials and workmanship.

WE DON'T SELL.
WE TELL.

The combined experience of our salespeople total over 180 years. Each of our veterans has been here more than 20 years.

So to be honest, we're not going to give you the whole song and dance about our stuff.

We'll tell you all you want to know about the clothes and then tell you to have a nice day. Or maybe not, depends on how we feel at the moment.



ALL COTTON
SPORTS SHIRTS
FROM $19.85

CAMP AR BEE.

Packing the little angels off to camp for the summer Come to Ar-Bee. Everything he or she needs for the great outdoors can be found inside our doo From sweatshirts to khakis to hiking shoes, it's all here and ready to go.

'TIS THE SOFT-BALL SEASON.

Need to outfit your softball team? We have uniforms in all colors and styles. Plus all kinds of sports equipment. You'll find them diagonally across the street from our main store. Play ball!

SAFARI HATS $21.8

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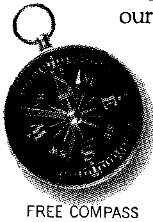

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George Rapoport is the proprietor, as they say. Got any questions or problems, see him. He's heard it all by now.

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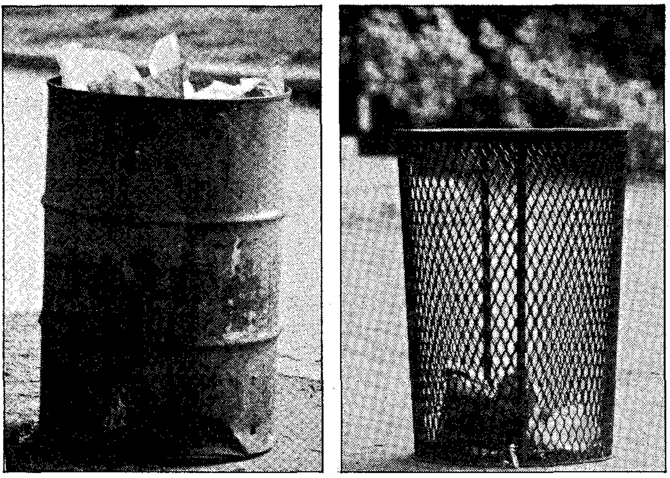
AR★BEE

appearance. Exterior lighting has been provided by the Mertz-Gilmore Foundation, and interior furnishings by the Hayden Foundation, Time Inc., and the Sperry Corporation. Under an agreement with the Department of Parks, the Conservancy operates it as an educational center where visitors can learn about the park's glacier-scoured metamorphic rocks and the job of the meteorologists who compile the city's weather reports (the castle is a U.S. weather station for New York City), and where to locate some of the 269 species of birds that visit or live in the park. Salaries for the castle manager, an environmental educator, and a special Belvedere ranger are important ongoing funding needs. Funds are also needed to improve the nighttime security system.

Fund staff salaries for one year	
Belvedere manager	$21,600
Environmental-education specialist	$15,000
Belvedere ranger	$15,000
Fund a storyteller, mime, or puppeteer for a weekend performance	$150
Fund an environmental-education workshop	$500
Fund a medieval concert by strolling troubadours	$250
Fund a geologist, ornithologist, or historian to lead a free public tour	$150

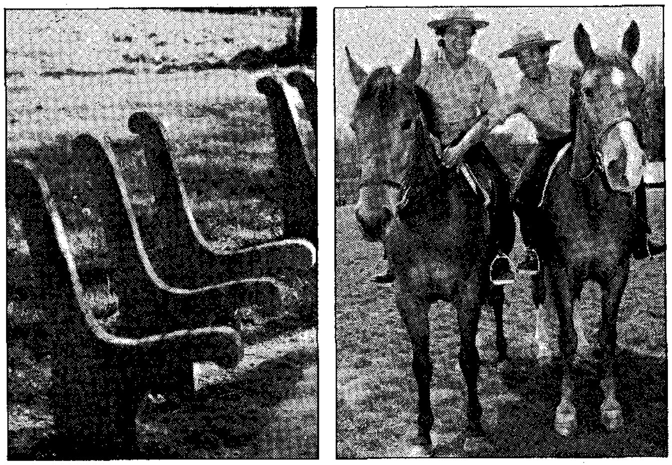
23. FIGHT GRAFFITI

In 1982 the Conservancy and the Parks Department finally started to win the graffiti war. Grants from Bankers Trust Company and the Lillia Babbitt Hyde Foundation to the Conservancy paid for a van, chemicals, equipment, and training of a three-person anti-graffiti squad. Fifteen thousand square feet of graffiti were removed from walls, playgrounds, benches, fountains, monuments, and other areas of the park within a six-month period. Some reappeared, but that, too, was quickly removed. Perhaps nothing symbolizes good park management more than the elimination of this type of vandalism. We must continue to expand this important program, which is a model for other parks. To do so we need additional personnel and materials.



The old and the new in trash barrels.

Pay for the elimination of ten square feet of graffiti	$70
Hire a graffiti-removal intern for one year	$17,500



Battered benches; rangers at work.

24. REPAIR A ROW OF BENCHES

Each park bench has eight slats, and each slat costs $3.85. Hundreds of slats are lost every year to wear and vandalism.

Repair an entire park bench	$30.80

25. TOSS IN A TRASH BARREL

We need a fresh supply of 200 trash barrels every year to replace losses due to damage and theft.

Purchase one barrel	$32.50

26. HELP KEEP THE RANGERS MOUNTED

For nearly two years the mounted rangers have been patrolling Central Park on five horses purchased by the Conservancy. (Five more horses live and work in Brooklyn's Prospect Park.) An investment in the continuing care of these horses and in the equipment of their highly trained riders is repaid many times over by the friendly presence and increased safety they provide.

Shoe one mounted-ranger horse for one year	$460
Adapt six police radios for ranger use	$570
Provide veterinary care for one horse for one year	$350
Replace five saddle blankets	$225
Buy one saddlebag for a portable first-aid kit	$50
Buy one new bridle	$90
Buy one new saddle	$550
Purchase one horse	$2,000

27. CONSTRUCT A RADIO COMMAND CENTER FOR PARK RANGERS AND NIGHT-SECURITY PERSONNEL

The remodeling of a currently unused portion of the recreation building at 97th Street to serve as home base and radio command post for our rangers and night-security personnel will increase park safety, particularly in certain areas of the north end. A 24-hour security presence will enable another portion of the building to be converted to a small stable for the mounted rangers' horses, and this will result in a substantial saving for the Conservancy, which supports this program and currently must rent stalls at a commercial stable. Citibank has given $52,000 toward this project, and $57,000 has been donated by a variety of other concerned corporations and foundations.

Provide the additional funds needed for the complete renovation of the building at 97th Street as a park-security headquarters. $280,000

28. BUY A BACKSTOP OR A BASEBALL DIAMOND

Wear and tear on park ball fields requires annual repairs.

Repair a backstop	$300
Furnish 50 yards of clay for one diamond	$895

29. MAKE US MORE MECHANICALLY EFFICIENT

Even with reduced park personnel we can still do the job if *we have the right equipment.*

Buy a clam digger to clean out catch basins	$35,000
Buy a backhoe	$35,000
Purchase a snow blower	$4,000
Purchase a leaf vacuum	$20,000
Fund a forklift	$18,000

And Don't Forget Prospect Park

PROSPECT PARK, FREDERICK LAW OLMSTED AND CALVERT Vaux's second great landscape masterpiece, is the beloved green haven of millions of Brooklynites. Today, guided by an imaginative and enthusiastic administrator, Tupper Thomas, it needs help just as much as Central Park. Although a Prospect Park Conservancy does not yet exist, a special account has been set up at the Cultural Council Foundation to receive tax-deductible contributions for the betterment of Prospect Park.

If you are a lover of Prospect Park, you will be pleased to know that many of the strategies used to upgrade Central Park are being initiated in Prospect Park. Like Central Park, Prospect Park needs help in the following areas: graffiti removal, tree care, bulb planting, erosion control, support for mounted rangers, bench repair, and purchase of trash barrels and two-way radios. But Prospect Park has certain special features of its own that also need funding:

Replant the three giant urns in the Concert Grove	$750
Restore the historic carousel, with its extraordinary chariots, lions, goats, and horses	$100,000
Provide a freestanding Prospect Park visitors' map	$900
Restore Grand Army Plaza—Prospect Park's main entrance—to its former grandeur	$1,000,000
Support the annual New Year's Eve party at Grand Army Plaza by providing music, refreshments, and spectacular fireworks	$8,000

Checks should be made payable to the Cultural Council Foundation and sent to Prospect Park, 95 Prospect Park West, Brooklyn, New York 11215. **—E.B.**

30. ENGAGE A MECHANIC

Keeping the dump trucks, packer-loader, leaf vacuum, Cushman garbage collector, water trucks, Rototiller, vans, tractors, and trucks in good working order—to say nothing of sharpening five lawn mowers—is a full-time job. At present, all Central Park vehicles must be sent to the Five Borough Maintenance Shop, on Randall's Island. There, they must wait their turn for repair along with other city vehicles. It may then take several weeks or months for a broken vehicle to be fixed and returned to the park. A Conservancy-sponsored mechanic assigned to work in Central Park would keep equipment rolling.

Engage a mechanic for one year (with benefits) $26,000

31. HELP BUILD THE FUTURE BY BUYING THE PAST

A part of rebuilding Central Park is historical research and a gathering together of archival material that helps us understand what the park was and how it has become what it is today. Photographic copies must be made of deteriorating maps and drawings to preserve them for the future. The Conservancy's archivist is also collecting dated photos and anecdotes relating to historic events or physical changes in the park.

Fund one photograph of a historic document	$50
Mail us a dated photo or historical reminiscence for the cost of one stamp	$.20

32. LEND A HAND BY COUNTING HEADS

In early June we will be conducting the Great Central Park Count—counting and mapping everyone in the park in order to help us better understand how many people use it, how they use it, and which parts sustain the heaviest traffic.

Volunteer your organization for one day to count people entering the park gates. Call 988-3051.

Supply T-shirts, maps, pencils, clipboards, hand counters, trained personnel, and computer time $5,000

33. HELP THE PARK WITHOUT SPENDING A DIME

The renaissance of Central Park requires a regeneration of respect among its millions of users. Over the next decade, approximately $100 million will be spent to make the park as clean and safe and beautiful as it once was—a worthy centerpiece of the great city around it. You can help, in big ways, but also in small. Show you care.

Stay on park paths. Using paved pathways instead of lawns and other planted areas helps curtail erosion by allowing vegetation to thrive.

Curb and clean up after your pet. Restrain your pet from using park edges for paths and harming plant material, especially those new plants, which are just becoming established.

Deposit trash in trash cans: Hold on to that gum wrapper until you reach a receptacle for it. This can save thousands of dollars in maintenance time. It permits park workers to spend their time on more worthwhile activities .... $.00 ■

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—Vincent Sardi, owner of "Sardi's" of New York

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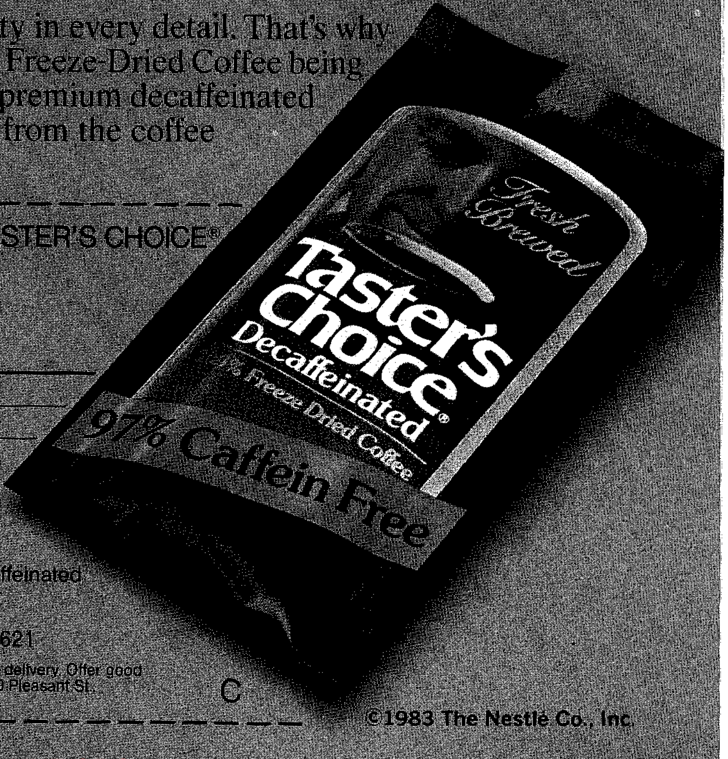

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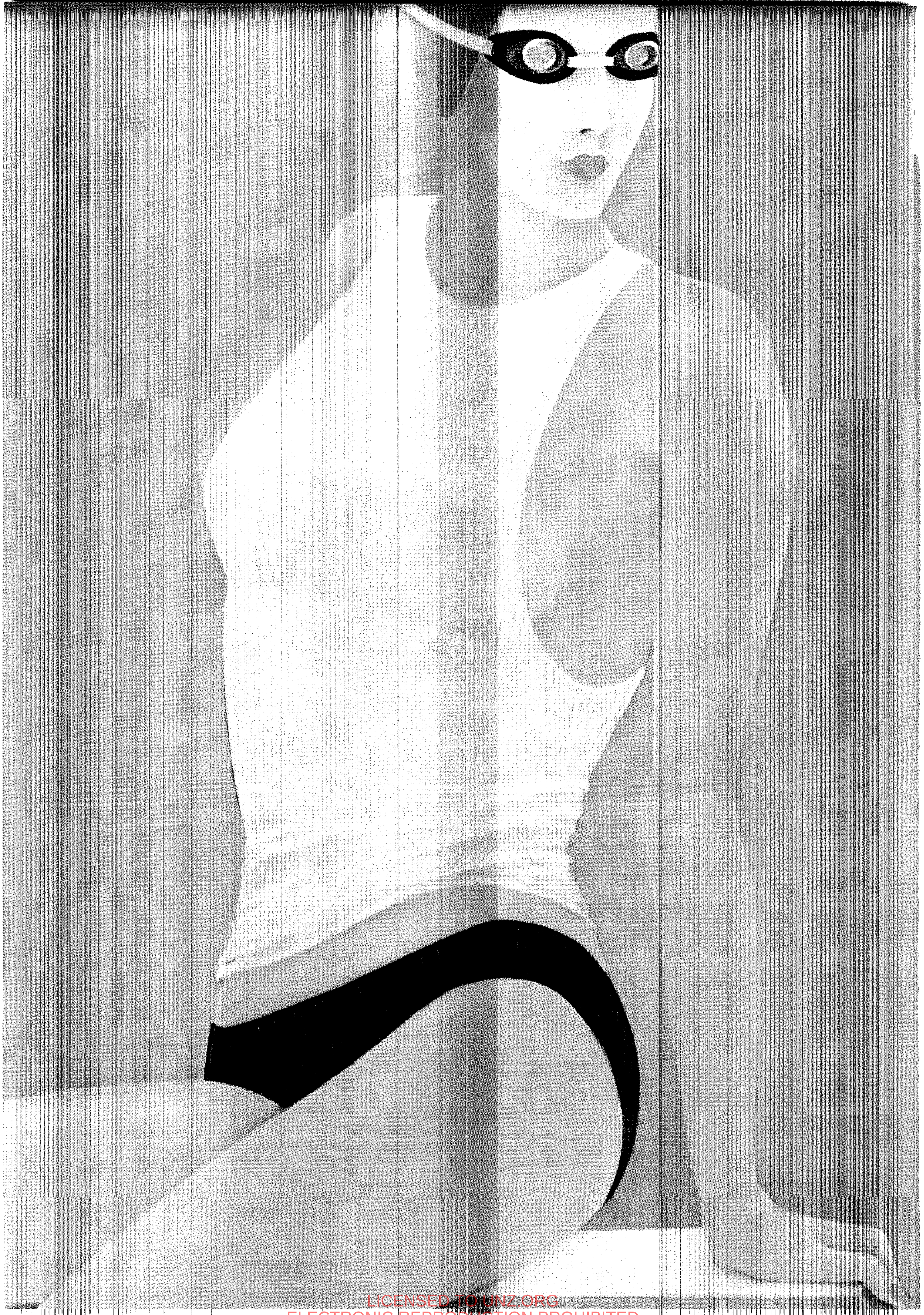


The COTTON Club

NO LONGER DOES "COTTON swimsuit" mean a shapeless, sexless tank. The newest looks, soft and feminine, are reminiscent of the thirties—and even the two-piece bathing costumes men wore in the twenties.

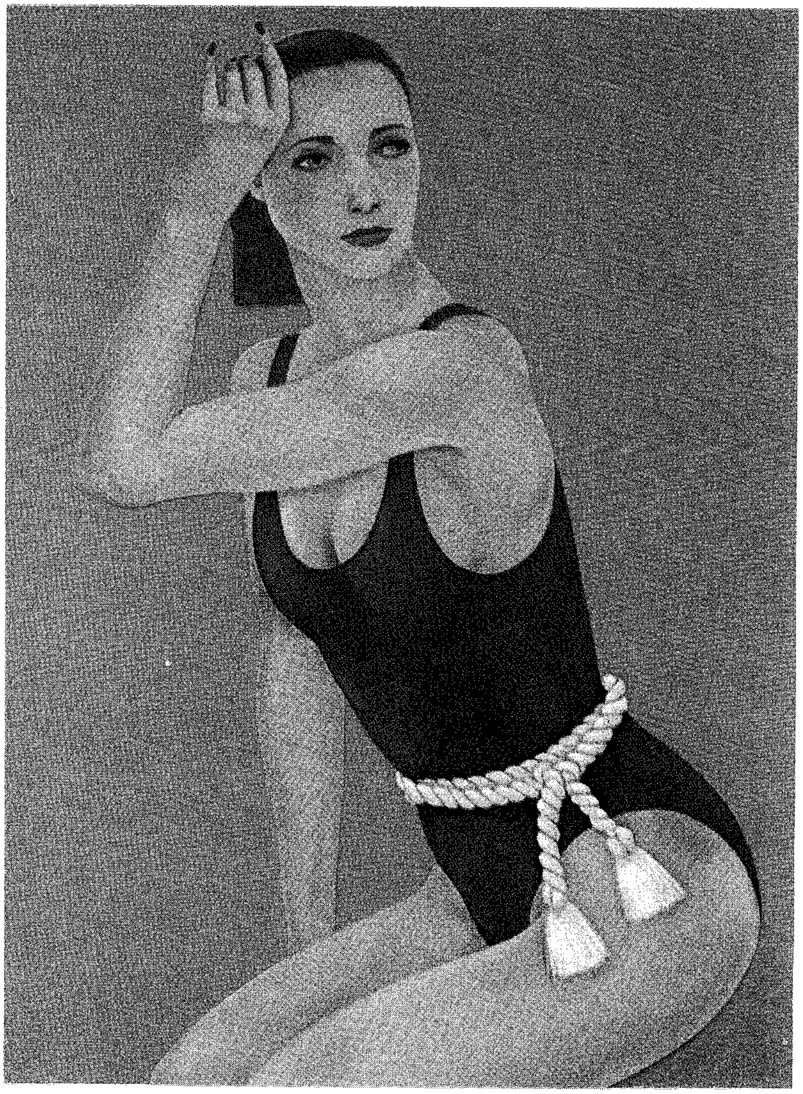
Left: cotton-blend tank top and bikini bottom by John Caleo for St. Tropez Swimwear, about $44 at Barneys, Bergdorf Goodman, Macy's; bathing cap and goggles by Speedo, $6 each at Richard's Aqualung (233 West 42nd Street).

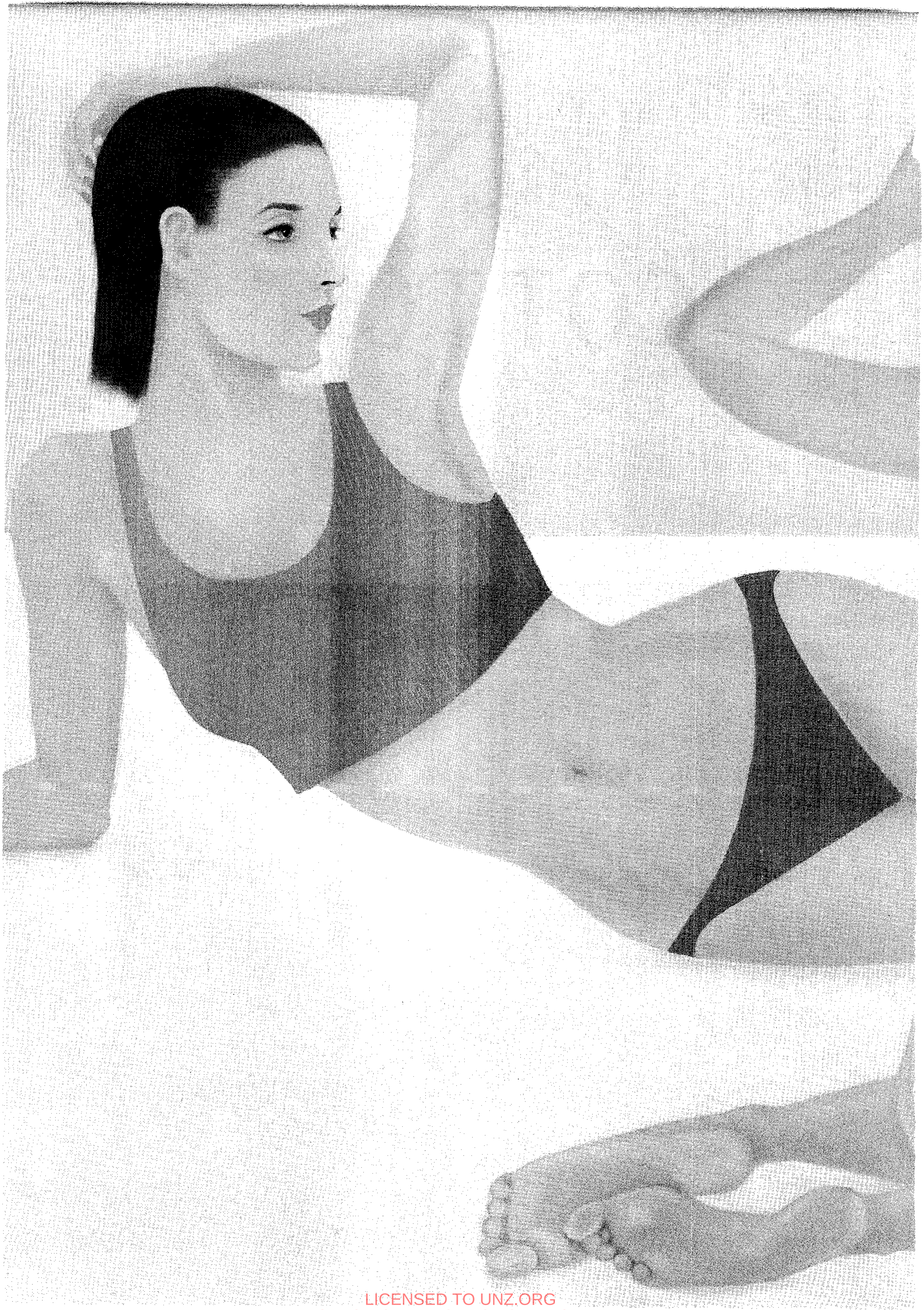
Right: cotton-blend swimsuit, $37 at Betsey Johnson (248 Columbus Avenue, near 72nd).

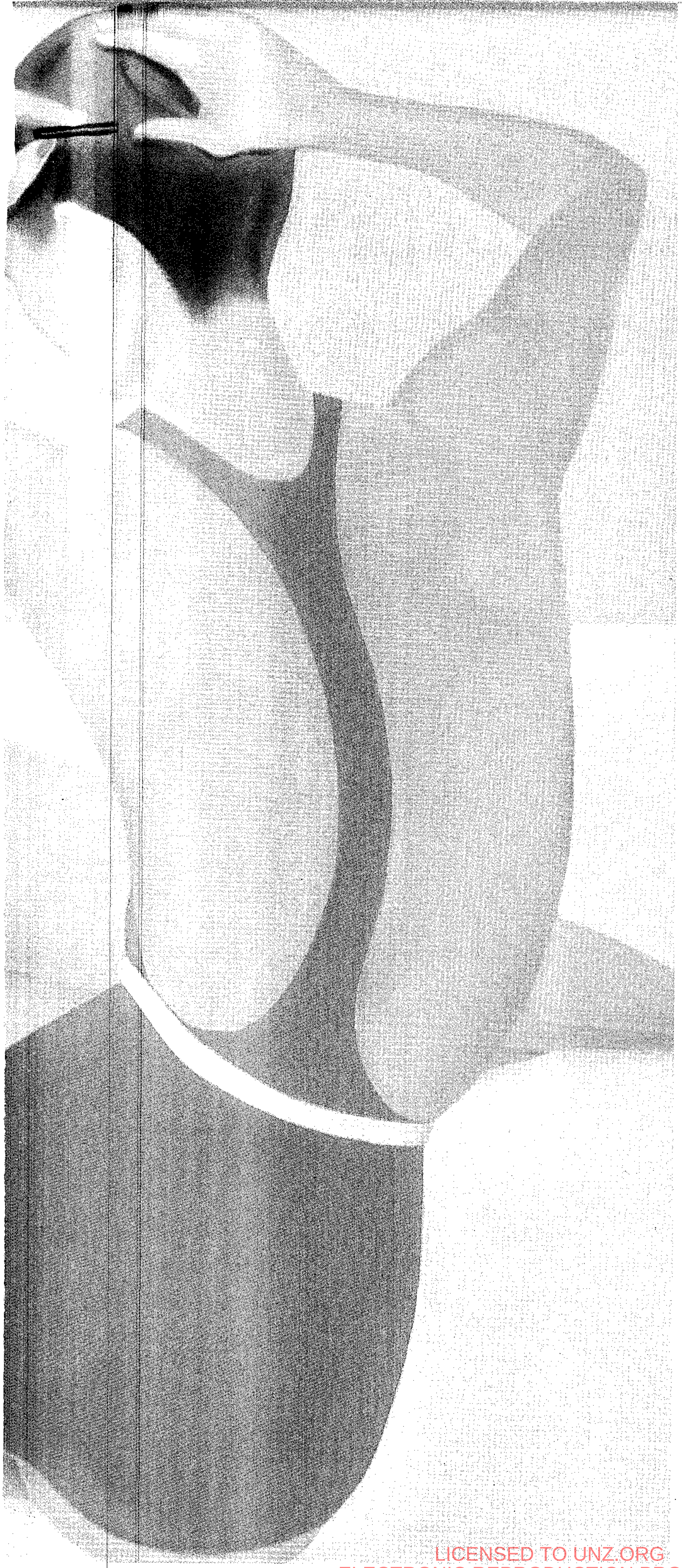
By Anna Wintour

Fashion associate: Georgia Gunn

Illustrated by Patty Dryden





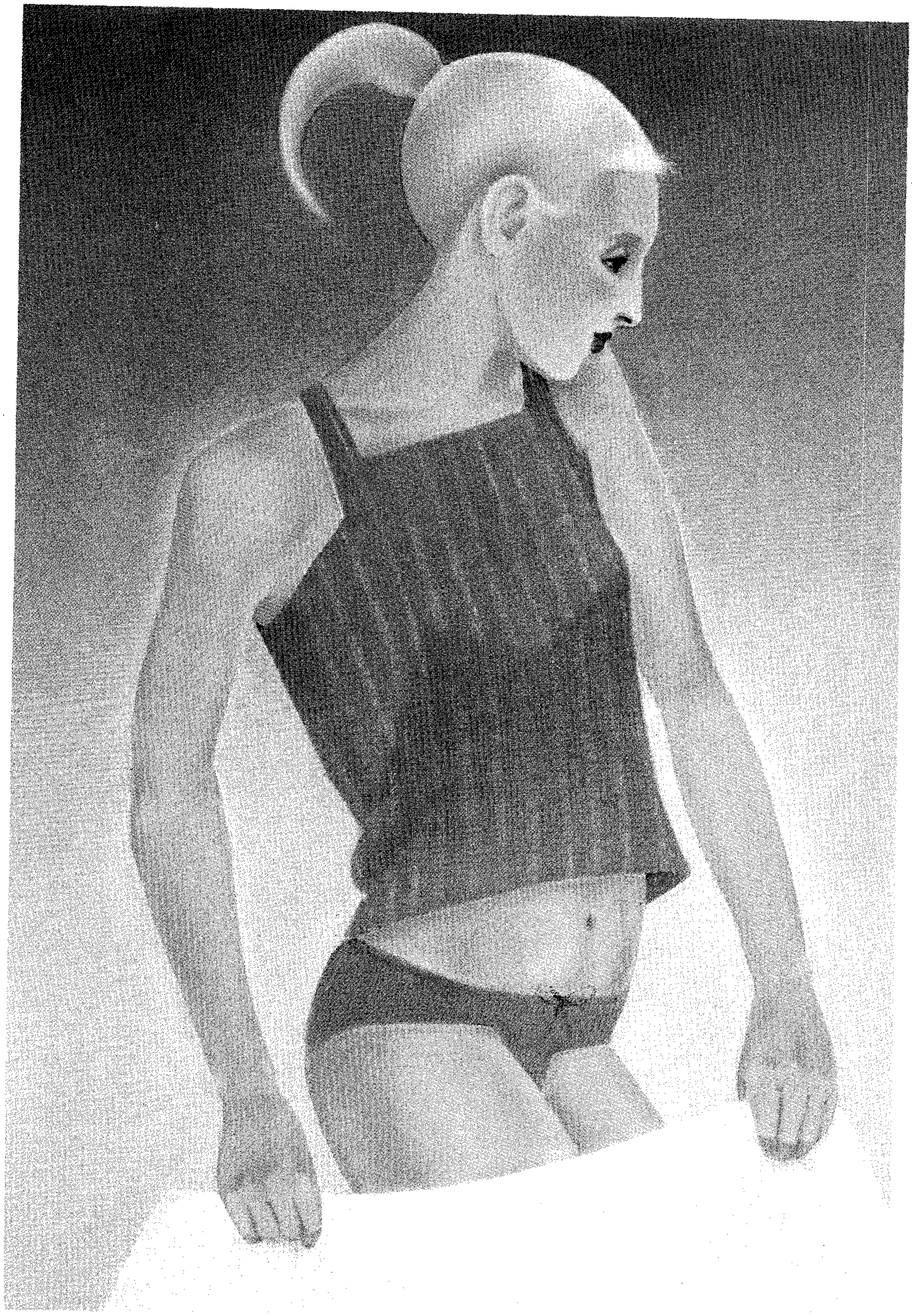


Versatile T-shirt tops cropped high or low, belted maillots with an athletic feeling.

◆ *Far left: cotton-blend midriff top and bikini bottom by Ariel/Haye Design, $46 at Bergdorf's (by special order), Charivari for Women (2307 Broadway, near 84th), Nancy & Co. (1051 Third Avenue, at 62nd).*

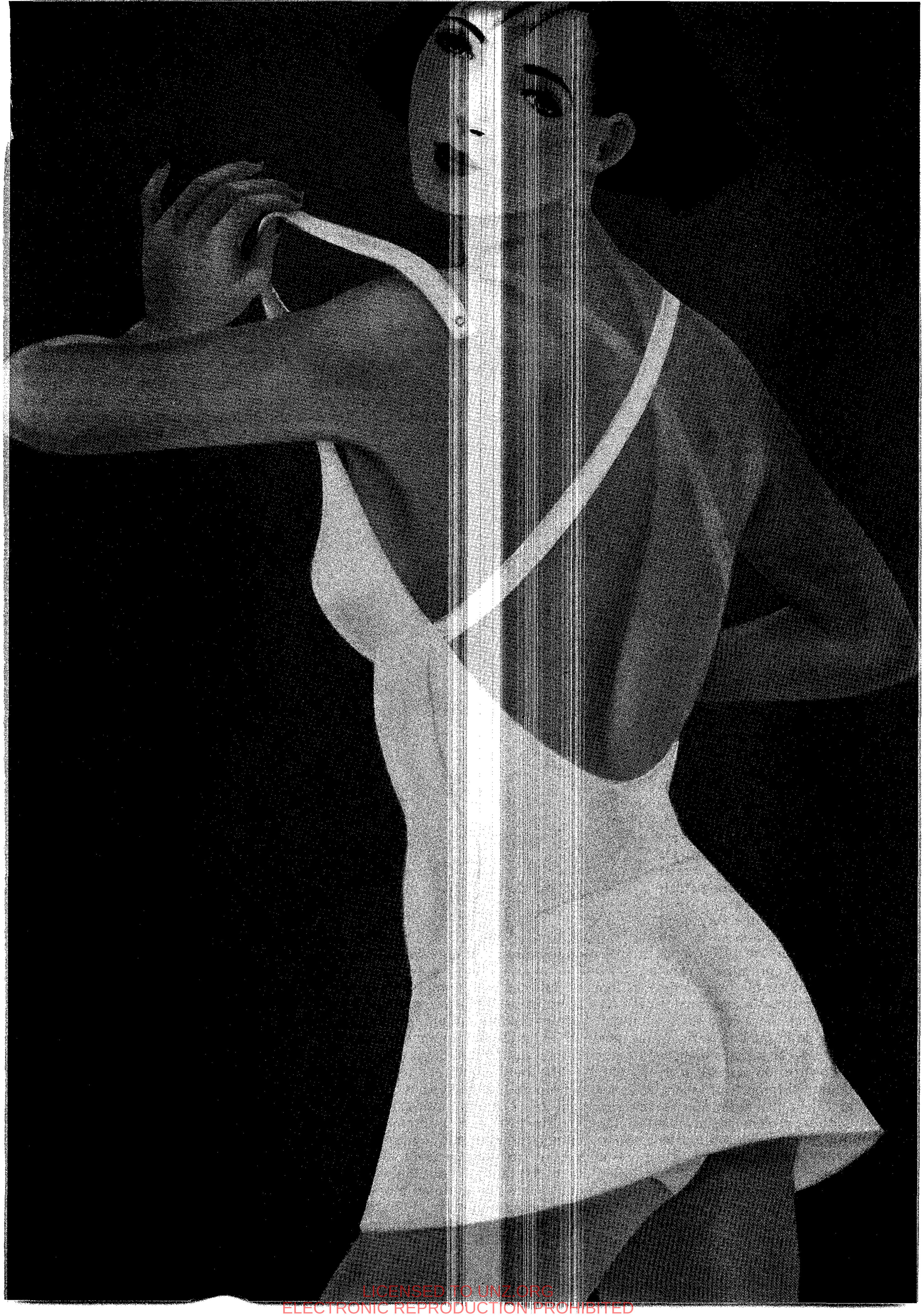
◆ *Near left: cotton-blend maillot by Monika Tilley for Elon, about $50 at Bonwit Teller, Henri Bendel, Saks Fifth Avenue.*

All-cotton suits in bright solids, delicately ribbed or demurely skirted—easier, prettier than the shiny fabrics and splashy prints of past summers.



◆ *Left: hand-loomed-cotton undershirt and bikini bottom by Joan Vass, $150 at Bendel's, Bergdorf's, Intarsia (1245 Third Avenue, near 72nd).*

◆ *Right: cotton-knit swimsuit by Norma Kamali, $48 at Barneys, Bloomingdale's, OMO (6 West 56th Street).*



Art/Kay Larson

THE POWER OF THE PAST

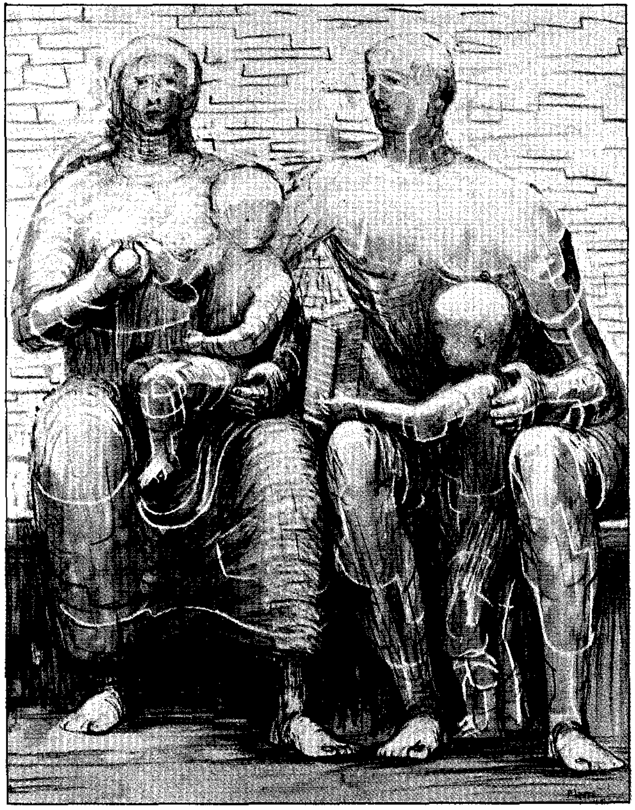
"...Henry Moore may have little to say to sculptors now, but his early works prove that his fame is not ill-founded..."

AS ENGLAND'S 85-YEAR-OLD TITAN OF sculpture, **Henry Moore** is himself a monument. And his appearance at the Metropolitan Museum was probably inevitable, given the need to extend Britain's best-shod foot forward for its recent celebration here of English culture.

One would usually prefer to avoid the inevitable. At its worst, this sizable retrospective—which covers 60 years of work—may not be as painful as death or taxes, but it is possessed of a range of bathos quite out of the ordinary, and a command of cliché truly awesome in its extremity. In the 1940s and 1950s, just after Moore discovered that his once hostile public had begun to adore him, he resorted to making seemingly endless bronze Madonnas and clutching "family groups" in which his sculptural identity appeared to submerge itself within the most obvious of emotions. These are works cursed with "theme," and they have done no service to his reputation.

But Moore's fame is not ill-founded. True, he may have little to say to sculptors now—much less than does Picasso, for instance, who was born seventeen years before Moore, yet whose influence has spread throughout the environmental-sculpture movement. But Moore made some very good Surrealist sculptures in the 1930s, and, in the 1920s, some fascinating "primitive" carvings based on his observations in the British Museum's anthropological sections. When those obsessions reappear, as they do in fits and starts throughout his career—or perhaps when he just settles down to do serious work—he can produce the sort of sharp insights that make a visit to the Met worthwhile.

Moore's personal history is as familiar in outline as are his sculptures: his birth in 1898 as the seventh child of a Yorkshire coal-mining family; his early skill at carving; a conservative artistic education at the Royal College of Art, in London. The inner workings of the man and the artist are not so well known. For signs of them at the Metropolitan you must literally descend to another level, or push to the peripheries, past the bathos. In the alcoves off the main rotunda are drawings and prints done with surprising force—especially the massive black lithographs of Stonehenge rocks, from 1973, and the etchings based on an elephant skull, from 1969. In another alcove are the drawings done of air-raid shelters during World War II; in them, British civilians huddling from the bombs become faceless bodies swept up in the darkness of an anxiety that seems to preface 1950s existentialism.



Obvious emotions: *A Moore* Family Group *from 1948.*

The drawings hint at brief moments of un-Moore-like restlessness. More crucial to his career, however, are the eccentric sculpture groupings on the rotunda's lower level. Curator William Lieberman has presented a full range of them, as though to insist that we not take the clichés about Moore too seriously. As a young man in the 1920s, the sculptor traveled through Europe in time to catch the outer edges of Cubism and Surrealism. His admiration for modern painting merged with his interest in primitive sculpture, and by 1936 he had added enough of both to his work to be included in "Fantastic Art, Dada, and Surrealism," the historic survey show put together by Alfred Barr Jr. for the Museum of Modern Art. (Moore was also included in Barr's "Cubism and Abstract Art," in the same year.)

Moore's *Carving*, done in 1936, suggests why Barr displayed such interest in the sculptor: The smooth lump of travertine marble is cut by a flat plane on which Moore has carved a Cubist (but also vaguely African or Surrealist) face. These primitivist connections are evident as early as 1923, in the stunning greenstone *Figure*. Here, a woman throws back her head until it merges with her body. Moore has chiseled the stone into compact planes reminiscent of Eskimo carvings (but modified by a strange echo of Gauguin's Tahitian women, and of Cubism). If you consider Moore's most recent sculpture in the light of his earlier interests, it takes on enough character to dislodge a bit of his lingering sentimentality. The pale-marble forms from the mid-sixties are purified to Arp-like perfection. And Moore's Surrealism—by now supremely modified—is still in evidence in the apocalyptic bronze working model for *Nuclear Energy: Atom Piece*, of 1964–65, a skull-like helmet form that fuses those themes of isolation and anguish in the shelter drawings with his sculptural language of pierced volumes to create a stony-faced Grim Reaper of scary intensity. Moore can muster such power when he wants to. If only he wanted to more often. (The Metropolitan Museum, Fifth Avenue at 82nd Street; through September 25. A show of Moore's outdoor sculpture is at Storm King Art Center, in Mountainville, New York, through October 31.)

DESPITE THE FASHIONABLE PASSION OF contemporary sculptors for working in unusual locations, environmental art associated with public festivals always seems to run into the same problems: too many artists trying to cope with too little money and too few resources. Under such circumstances, big ideas usually come to grief, so artists settle for small ones.

The Brooklyn Bridge centennial has spawned two shows of environmental art, and both are full of small ideas—most of them inoffensive, and fun for children with adventurous parents. Those aren't bad goals, just limited ones. Who could avoid a chuckle over J. Nebraska Gifford's *Bridge of Cows*—papier-mâché Herefords strung through the trees of Madison Park, linking New York's old cow pastures with its urban present? And who could fail to be amused by the fetching gargoyles that leer out of holes in the subterranean barrel vaults at the end of the Brooklyn Bridge? But who could think of them with more than a moment's fascination?

Gifford's *Bridge of Cows* belongs to "**Bridges**," a show of outdoor sculpture organized by Pratt Institute in four Manhattan and Brooklyn parks and on the Pratt grounds. The gargoyles are part of a series of installations inside the stunning 50-foot-high chambers of the anchorage where the bridge's cables meet the Brooklyn shore. "**Art in the Anchorage**" is sponsored by Creative Time and is associated with a show celebrating the public opening of these awesome brickwork vaults, which have the majesty of a cathedral and the intimacy of a monastery. The show itself is notable for two bigger ideas done remarkably well: a fountain by R. M. Fischer, glowing with blue light and splashing in the dark archways like a time capsule lost from a Flash Gordon movie, and Ned Smyth's classical tower tucked inside another archway and based, he says, on a Roman courtyard by the architect Bramante.

Other good ideas include Robert Stackhouse's flattened skeleton of a beached boat hung under the bridge's arches, and a richly detailed installation by Jane Greengold. Pratt's show has its share of notables: a handsome brick wall with a high observation platform (for voyeurs and/or exhibitionists) by Bill Fitzgibbons; a pathway between logs stacked tepee-style, by Arthur Weyhe; and solid sculptural witticisms by Mark Rowley, Helene Brandt, Ed Epping, Jeffrey Brosk, Stephen Barber, and Budd Hopkins. Most of the good work is on the Pratt campus. But if you're in Madison, Fort Greene, or City Hall Park, or Cadman Plaza, don't be surprised at what you find. (For directions, call Pratt, 636-3517, or Creative Time, 571-2206; the shows run through September 30 and October 10, respectively. There is a dance and concert series Wednesdays at 8 P.M. in the Anchorage.) ■

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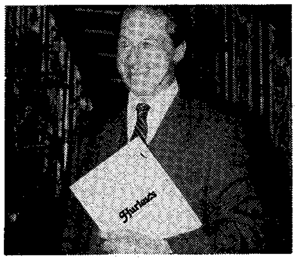

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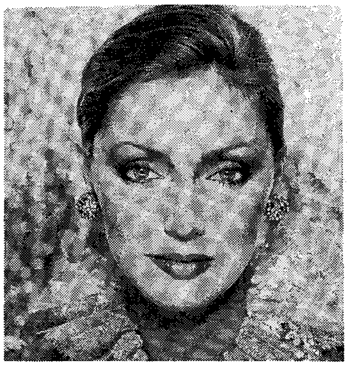
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Music/Peter G. Davis

BEETHOVEN BY THE BOOK

"...Alfred Brendel's marathon was more master class than performance, his playing immaculate, dry-eyed, objective..."

PERHAPS IT WAS UNFORGIVABLE apostasy, but I checked out of **Alfred Brendel**'s complete Beethoven sonata cycle just past the halfway mark. A rapt audience crowded Carnegie Hall for each concert (all seven were nearly sold out), and scholarly editions of the scores filled many laps as the faithful religiously followed every note. Although the message was not getting through to me, a lot of other people obviously found Beethoven and Brendel the sort of musical combination that comes along once in a lifetime.

In one respect, I would agree. Many pianists have recorded the 32 Beethoven sonatas (Brendel himself has two integral versions to his credit), but few keep the entire cycle at their fingertips, memorized and ready for live performances over a space of three weeks. The last musician to accomplish this feat in Carnegie Hall was Artur Schnabel, back in 1944. Since then, New York has often heard the complete Beethoven symphonies, piano concertos, string quartets, trios, violin and cello sonatas, but opportunities to take in the piano sonatas at one gulp have been infrequent.

Come to think of it, at least half of these works are seldom played at all. A week scarcely passes in this city without a Beethoven sonata, but usually pianists stick to the popular nickname scores—*Moonlight, Appassionata, Waldstein, Tempest, Les Adieux,* and *Pathétique.* Out of the dozen or so specialists who have recorded all 32, only a handful, I suspect, have performed every one in public. So Brendel's marathon, if not unique, was by no means an everyday affair, as he offered a rare chance to assess much unfamiliar music within the context of a complete overview.

My defection raised a few eyebrows, and someone asked me whom I might consider a better choice for the job. No suitable candidate came readily to mind, except possibly, in the far-off future, Murray Perahia. The fact is that Beethoven's piano sonatas, perhaps more than any comparable block of the standard literature, will never be presented whole by any one person. Every aspect of the composer's developing style is traced through these inexhaustible scores. Each one has its own adventurous structure and explores a different dramatic conflict, while the moods mirror every human emotion from uproarious comedy to tragical introspection. All any pianist can hope to do, after spending a lifetime studying and playing the sonatas, is to ferret out some of their secrets; even then there will always be the nagging realization that no performance can ever be as good as the music.

Music professor: *One learned from Brendel's "lectures," but remained unmoved.*

Few musicians have devoted more time to Beethoven than Brendel. He has written perceptively and at length about the sonatas, and they have all been in his active repertoire for years—his Carnegie Hall sequence followed performances of the full cycle earlier this season in ten European cities. I appreciate all that, and I admired Brendel's keen musical intelligence as well as his physical stamina and mental concentration in staying the course. The qualities I missed in his playing—so correct, so immaculate, so dry-eyed, so infuriatingly objective—were intangibles, expressive gestures that might suggest the inner power that energizes Beethoven and has made his music a central, essential, and continuously self-renewing force in Western music for over 150 years.

What exasperated me most of all, I think, were the slow movements where the composer risked so much—the gigantic Adagio of the *Hammerklavier* above all, which Brendel turned into a piece of prosaic rhetoric with his penny-plain phrasing, didactic manner, and undernourished tone. On the whole, the lighter sonatas fared best, and many of them did benefit from such civilized restraint, crisp articulation, clear thinking, and biting wit. Even the explosive *Appassionata* marked an improvement over the pianist's prim recorded versions, although again the narrow range of color and lack of tonal body undercut much of the sonata's demonic intensity. After the fourth concert it occurred to me that Brendel was not so much playing the Beethoven sonatas as conducting master classes around them. I learned from his lectures, but for searching performances that might also instruct the spirit, I heard little that could compare with the recordings of Schnabel, Kempff, Rubinstein, Serkin, or Arrau.

CARNEGIE HALL'S THREE-PART ROSSINI opera festival, which concluded last week with **Tancredi**, was a significant, even historic, event that could never have happened quite the same way a generation ago. Anyone whose memory stretches back that far will recall the first stirrings of a bel canto revival and how clumsily these works were performed, mutilated by cuts and featuring singers more at home in Puccini (Callas, of course, excepted). Today, a Rossini score receives the same respect and fastidious musicological care once lavished on a fifteenth-century motet, while enough specialized talent has appeared on the scene to give a reasonable facsimile of what bel canto composers expected from their casts. Beyond that, the six principals who brought *Tancredi* to life seemed positively possessed by the notion that they were communicating a vital, important work of art. How many performances of *Tosca* nowadays convey a comparable urgency?

Marilyn Horne appeared in all three operas, and her formidable coloratura expertise needs no additional praise from me. Fortunately, the occasion did not degenerate into a star turn—Lella Cuberli and Chris Merritt handled the difficult soprano and tenor roles with a virtuosity equal to Horne's. These two young American singers are so gifted that one wonders why they sing primarily in Europe when their services are desperately needed back home (Merritt will give a boost to the City Opera's sagging tenor roster next season, and none too soon). Justino Diaz, Rose Taylor, and Patricia Schuman rounded out the strong cast, which responded eagerly to Ralf Weikert's alert musical direction. *Tancredi* took Europe by storm 170 years ago and made the 21-year-old Rossini famous. After this performance, it was easy to hear why.

IN LESS THAN SIX YEARS, CHARLES Dutoit has transformed the **Montreal Symphony** into a sleek and luscious-sounding ensemble, a fact few would question after the orchestra's recent Carnegie Hall concert. Stravinsky may not have approved of Dutoit's throbbing and technicolor tinted *Rite of Spring,* which exploded like a Fourth of July fireworks display, but the gorgeous instrumental blend was impossible to resist. If fine-point detail, expressive clarity, technical precision, and refined sensuality are prized Gallic virtues, then Montreal must possess the best French orchestra in the world today.

The lustrous climax of the evening was Act II of Saint-Saëns's *Samson et Dalila,* another deluxe performance. Jessye Norman may never sing Dalila onstage, but vocally she has everything for the part: a sumptuous contralto register, gleaming top notes, the sultry temperament of a dangerous seductress, and a magisterial musical presence. James McCracken's tiff with the Met has robbed us of his stirring dramatic tenor in heroic roles like Samson, which he still sings better than anyone within earshot. Louis Quilico's commanding High Priest added further distinction to one of the more exciting operatic events of the season. ▬

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Books / Jack Richardson

SPORT OF KINGS

"...*The Biggest Game in Town* endows the game of poker with all the desperate fun and wry futility of life itself..."

The Biggest Game in Town, *by A. Alvarez. Houghton Mifflin: 185 pages; $13.95.*

Raking it in: *Stu Ungar and his $375,000 pot.*

Photograph: U.P.I

THE TOWN IS LAS VEGAS, AND THE GAME is poker. Once a year, the top professionals and the most hopeful amateurs forgather at Binion's Horseshoe Casino to battle one another in their game's official tournament. Although it costs $10,000 just for the privilege of drawing cards in this event, and the winner's share is more than $300,000, it isn't really the tournament itself that supplies the main action for the high-stakes players. This is provided by the many unofficial games that take place during the five-week tournament, games in which a player needs a bankroll of $200,000 or more in order to feel his resources are equal to the task at hand.

Even in inflationary times, such figures are substantial. To A. Alvarez, the English critic, poet, novelist, and admitted poker enthusiast, the amounts of money tossed across the tables on a hand of cards are marvelously unreal, and in *The Biggest Game in Town,* he gives his reader a well-written, probing account of these men and women for whom money is simply a way of keeping score in a game that lasts a lifetime.

As the players arrive for the tournament, Alvarez sketches their particular styles and views of life. For the most part, they are a gritty group, fiercely competitive, with philosophies well honed to cut quickly to the essential point of their lives—winning. However, since not even the most adroit poker player succeeds all the time, he must also cultivate a sense of humor about defeat, and most of the people Alvarez interviews indeed have the ability to enjoy recalling their major mishaps as much as they do their triumphs.

Who are these gamblers who play for stakes in a single game that could sustain a middle-class family of four for a decade? Let's start with the venerable Johnny Moss, now 75, who began his career as a card cheat at the age of 11, reformed at 15, became a poker pro by 19, and has made a very good living at it ever since. For a long time, the needs of his trade included a revolver and a .410, items he kept on hand to protect himself from the thieves and hijackers who are drawn to a gambler traveling alone about the country with wads of cash in his pockets. One of Moss's more memorable turns at the tables was a marathon encounter with Nick the Greek in which almost all the varieties of poker were played. In one five-card-stud hand, with each having $250,000 in the pot, Moss was outdrawn on the last card. Not discouraged, he battled on, and after five months of continual play forced the courteous Greek to rise from the table and say, "Mr. Moss, I have to let you go."

Then there are Doyle Brunson, an amiable 282-pound two-time-world-champion hold 'em player who spent an entire summer without once seeing the sun, because of commitments to nightly poker games; Chip Reese, Dartmouth graduate, who arrived in Vegas with $400 in his pocket, ran it up to around $2 million, and now frets over his loss of interest in world affairs; Jack Straus, who will "play anyone in the world for any amount" and who calculates the odds on everything from bluffing an amateur out of a pot to disarming a lunatic threatening to shoot him; and Stu Ungar, the tournament's eventual winner, who bears the nicknames "the idiot savant" and "the Kamikaze Kid," the former because he's used his 185 I.Q. for little else except figuring odds, the latter because he squanders his poker winnings on the skill-less games of the casino.

Such, then, are a few of the characters in *The Biggest Game in Town.* Though they range in styles from the swashbuckler to the accountant, they all profess a love of action and a deep, almost aesthetic pride in their skills. Alvarez, like a good reporter, has let his subjects shape themselves, only occasionally adding an explanatory annotation that might help those readers unacquainted with the gambler's world and jargon. Still, he manages to draw out of this world some of its crazier contradictions. A dry description of a tattooed arm festooned with a platinum Audemars-Piguet watch or a large golden nugget dangling on a chain over a begrimed T-shirt conveys neatly the democracy and disconnection of the gambler's life. Anyone with the requisite skills can make his fortune at the poker table, but that fortune, for the most part, is an end in itself, producing only a few medal-like baubles in terms of worldly goods. The main purpose of the money is to perpetuate the game, to provide a future filled with high-priced confrontations, from which the players derive their energy and sense of excitement. Sometimes, as Alvarez describes

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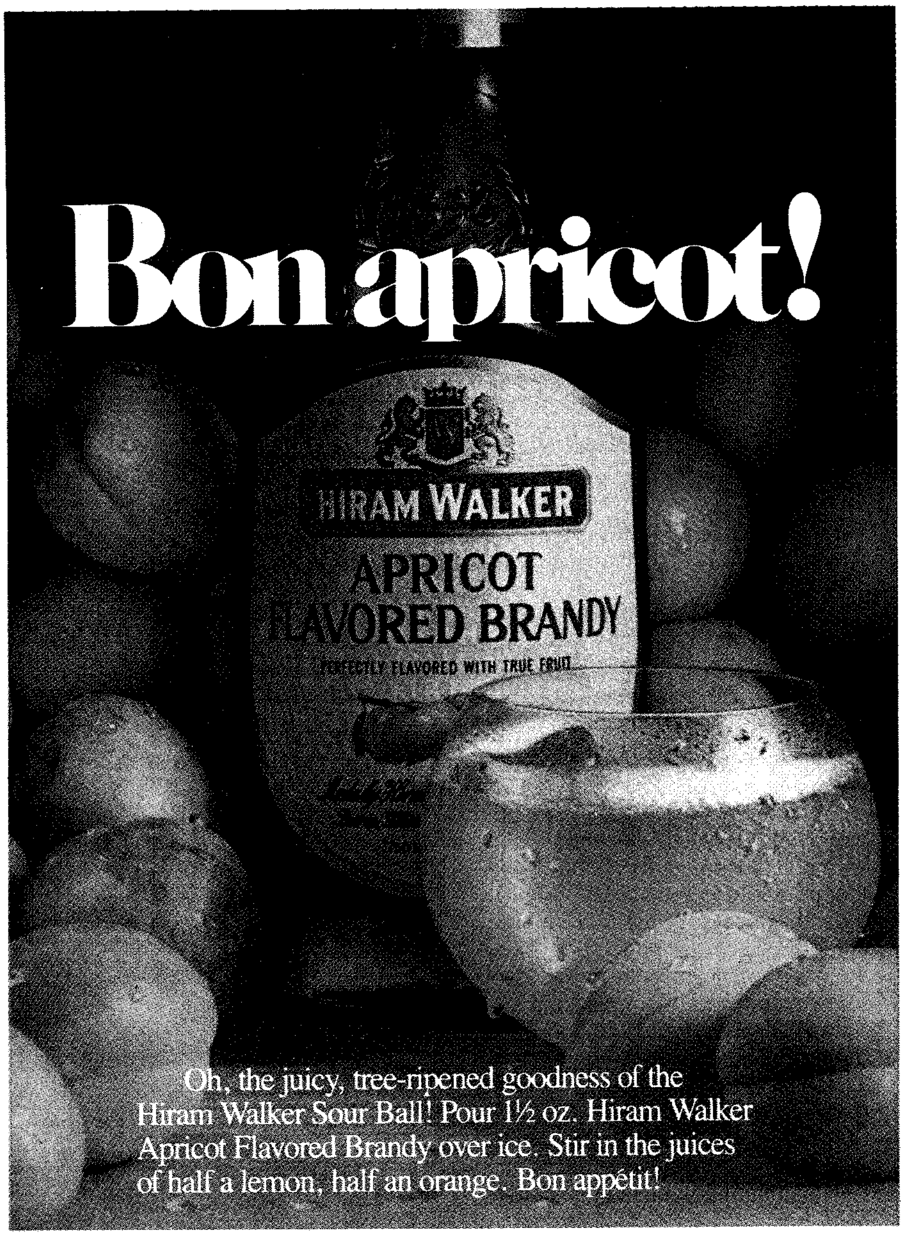
Jack Richardson is the author of Memoir of a Gambler.

the millions that have changed hands among these top players, one has the feeling that the money involved is really a communal possession, and that if one of these gamblers should be graced with a streak of luck or clairvoyance that broke all his colleagues, he would naturally redistribute his winnings so that the game could continue at its proper level.

But such an event is unlikely. The game will go on, as it always has, with winners and losers changing roles and swapping stories about bluffs that won a million and last-card draws that lost the same. To a great majority of the world, this all may seem little more than a picturesque and marginal human enterprise. However, without inflating his subject with philosophy, Alvarez makes it quite clear that the majority would be wrong. In this fine chronicle of a few hands and players of poker, he endows the game with all the desperate fun and wry futility of life itself.

In brief: IN THE GAME OF CASTING MOVIE stars as critics, my choice to play Gore Vidal has always been George Sanders, that debonair cad who would brush off a lady as blandly as he would flick an invisible speck of dust from his gleaming boot. Lately, however, the usually entertaining Vidal has been acting more like Conrad Veidt in the last reel, spitting defiance at the cloddish masses. Last year he took up most of an issue of *The Spectator* with a petulant article explaining why the negative reviews of his last book were unfair and wrong. Now, in **Duluth** (Random House; 214 pages; $13.95), Vidal has lost even more of his charming cool. This satire of soap operas, academic critics, popular novels, and political corruption plays to the pits—or the baths—with its sniggering humor about forced enemas, gang rape, enormous black male genitals, and tiny Hispanic ones (variously—and repeatedly—known as "okra and prunes" or "the plumed serpent"). And what a clever idea to name a sadistic nurse after his old foe Midge Decter! That really puts *her* in her place! A few enjoyably silly lines scoring off middlebrow America crop up here and there (" 'I will have an after-dinner liqueur,' says Clive to the waiter"), but most of *Duluth* is on the level of this crack at best-selling authors: "Chloris can only read three-letter words if they are in big enough print. That is why she became a writer. To compensate." Moronic and wicked Vidal's targets may be, but they are also the material that has given him so many marvelous pieces. How can his hatred of them not include some measure of affection, his anger a lust for accuracy? Or is he enraged because his previous books have not made us see the error of our ways? Who does he think he is—Jimmy Stewart? **—Rhoda Koenig**



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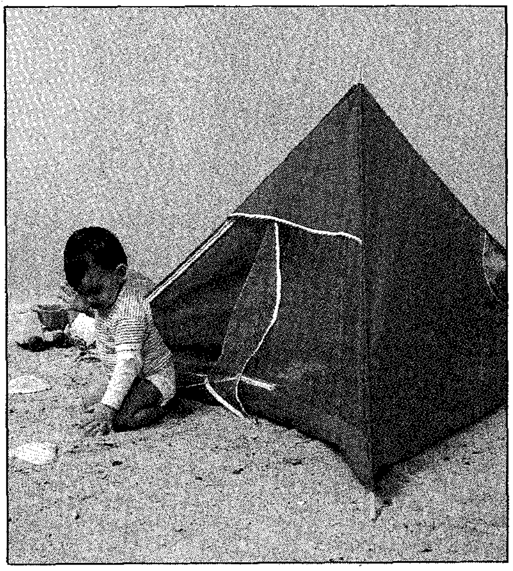

A Place in the Sun

The problem: how to enjoy the beach and the baby at the same time. The solution may be Nome Dome, by Tiny Tents. It's one and a half pounds of ripstop nylon, no-seam screening, and galvanized-steel rods. Open it like an umbrella and Baby (or even a three-year-old) will be protected from sun, sand, and bugs. And Mommy and Daddy will be protected from a crotchety tot.

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Not Mexican or Tex-Mex, this is technically New Mexico–Mex, because all the food shown is made with blue cornmeal from New Mexico, now sold in New York. What *is* blue cornmeal? It's made from blue corn, its flavor is heavy and true, and its power over your palate lasts forever. In the clay pot, Pecos River Spice's blue cornmeal (the twelve-ounce packet, below, is around $2.50); next to it, a pile of blue-corn tortillas (available only at Casa Moneo; $2.50 for twelve, frozen). In front of the tortillas, some Santa Fe–style enchiladas—a stack of six blue-corn tortillas filled with cheese, onion, and red-chili sauce and topped with a fried egg. You can make blue-corn crêpes from a recipe by Elizabeth Schneider Colchie, or a chile relleno. Eat all this with Pecos River Spice's hot green or red taco sauce (about $3.50), and have chile Caribe on hand. How to get the know-how? Easy: When you buy blue cornmeal, you get free recipes. **—Barbara Costikyan**

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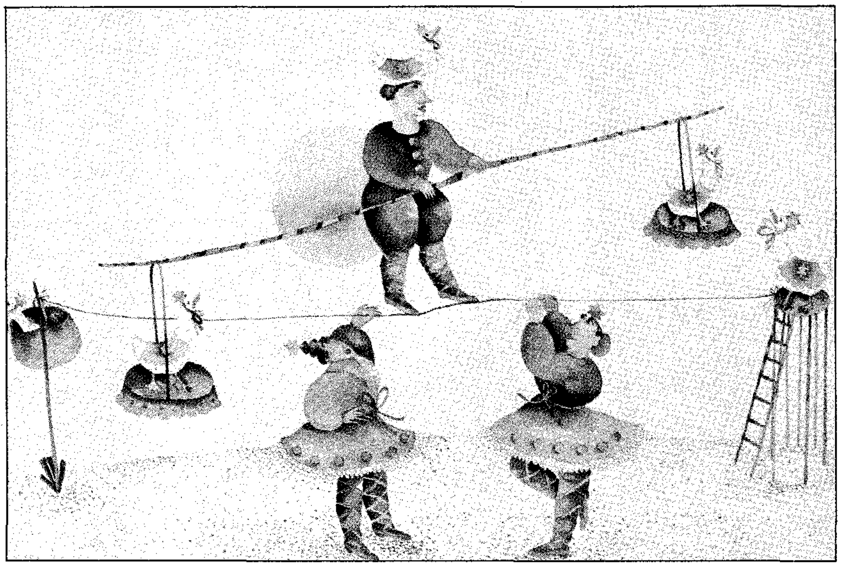
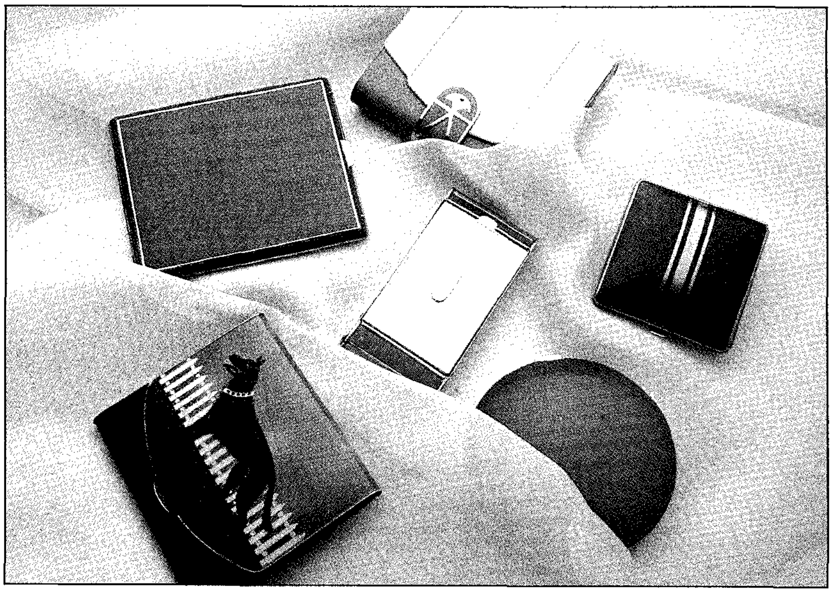


Home Is Where the Art Is

Circuses and country fairs, picnics and family outings—that stock of happy childhood memories is the subject of Christine Thouzeau's delightfully quirky watercolors. Trained in Paris, she returned to the French countryside of her birth to capture rustic tranquillity. Although Thouzeau has had major exhibits in Europe, this is the first time her work is being shown in this country. Here she joins Frank Franklin, who paints Native Americans; Minnie Deschamps, who re-creates childhood on a southern plantation; a 77-year-old hairdresser, Ana Sokol, who recaptures her childhood in Lithuania—nine naïve artists in all will celebrate spring until the first day of summer, at Dan Storper's Putumayo Folk Art Gallery.

"A CELEBRATION OF SPRING"/*Putumayo/857 Lexington Avenue, near 65th / Second floor/734-3111/ Gallery open Tuesday through Saturday 11 a.m. to 6 p.m.*



Face History

To keep their "faces" on straight, ladies of the twenties and thirties carried compacts that had powder, lipstick, and rouge compartments. A few of these Art Deco pieces still have the original makeup tucked away in tiny rouge pots and hidden lipstick slots; others can be filled by you. Enamel over metal, the compacts are $32, but there are hinged cigarette cases too, $35 to $42.

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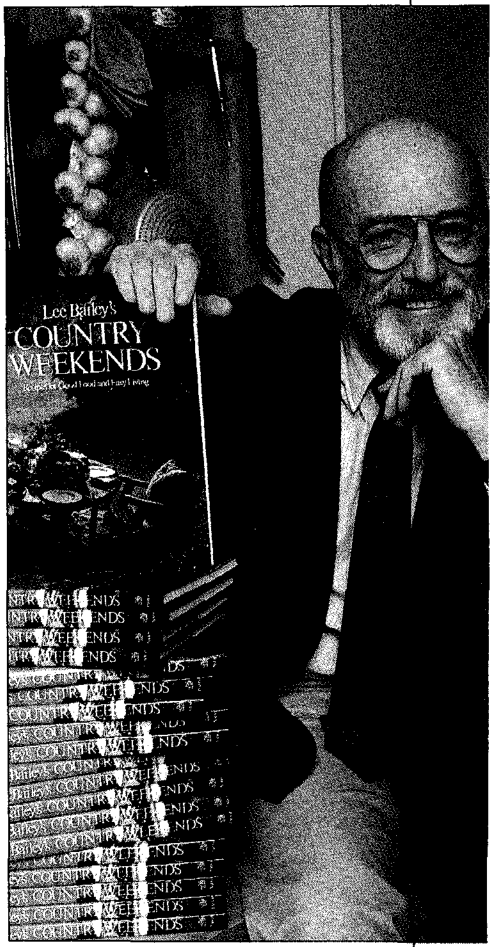
Heavenly Host

We've been lucky enough to share a great country weekend with Lee Bailey, who loves to cook and entertain when he isn't running his housewares shop, at Henri Bendel. So we know that when it comes to keeping guests happy and well fed, Lee's a pro. The accumulated wisdom of all those Bridgehampton Saturdays and Sundays is contained in *Lee Bailey's Country Weekends*—stylish tips like striped linen dish towels for picnic napkins, pillows and other creature comforts at the beach, lunch foods with strong colors that hold up under the summer sun. And just-plain-smart tips like Lee's "no-work breakfast" (melon, juices, brioches, jams—plus coffee fixings put out the night before for early risers). There are all-vegetable lunches, low-calorie lunches, cooked-ahead dinners. This summer sensualist is also a pragmatist: We even spotted a couple of practical paper napkins in the lush photographs of indoor and outdoor table settings that make this book the hostess gift of the year.



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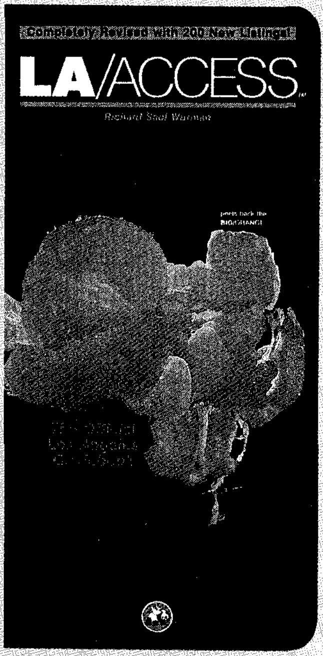
Photographs: right, Joshua Greene; bottom, Michael Watson.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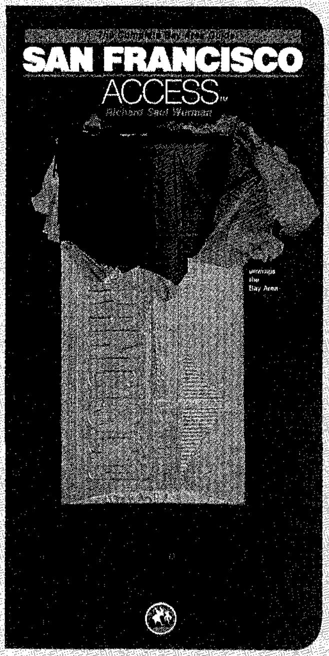
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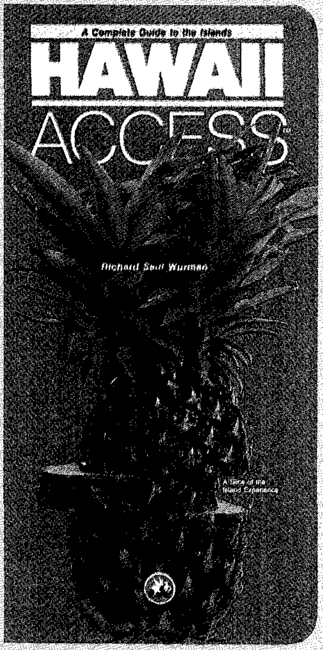
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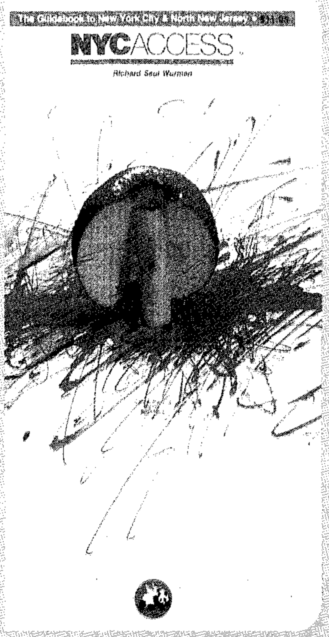
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GLASS PIECES

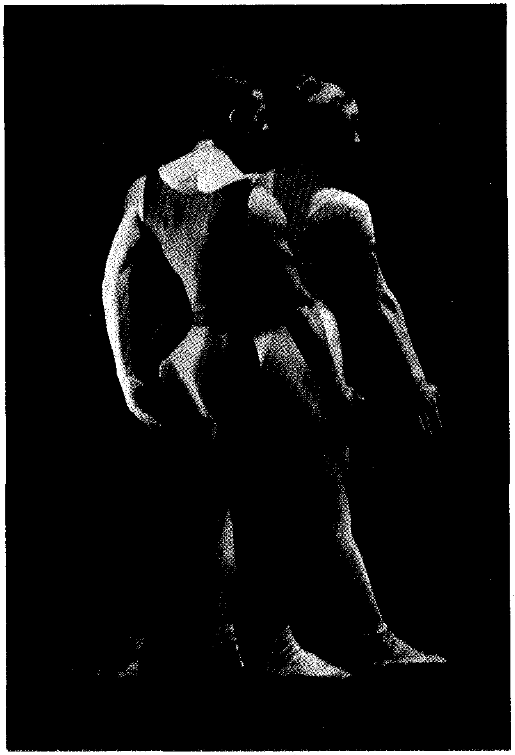
"...Set to the driving rhythms of Philip Glass, Robbins's new work is full of glorious sights, but it also looks superficial..."

THERE ARE NO WORDS ADEQUATE TO mark the loss of George Balanchine. One had hoped, for his sake, that when his time came he'd go on the instant, perhaps at a rehearsal of the poignant, sublimely musical *Serenade.* This was the first ballet he made for American dancers; eventually it became the signature work of the **New York City Ballet,** the institution that for more than three decades has been not so much a dance company as an instrument of salutary artistic revolution. Perhaps it was easier for his collaborators and successors that over the last years he withdrew from the daily life of the company as subtly and gradually as the Cheshire Cat.

I was in Copenhagen when the sad news came, doing some work at the Royal Theater, where in 1930-31 Balanchine had been a guest ballet master to the Royal Danish Ballet. The reaction of the Danes was complex: warm sympathy, of course—they are a lovely people; some rueful regret that their own country had not been able to appreciate and retain this seminal figure; but above all curiosity about how we would manage now with the master gone. August Bournonville, the genius of Danish ballet, died a century ago, and his inheritors have evidently found his legacy a burden as well as a treasure. For once you've harbored a creator of the highest order—and Balanchine, I'd venture, is without peer in this century—where will you find the new choreographer, essential to the continuing vitality of a company, whose work will not wither in his shade?

The problem has been apparent for some time at the City Ballet. Take Jerome Robbins's latest work, *Glass Pieces*—an exercise in modernism that would look stunning in commonplace surroundings. At its second performance, it was unfortunately set back to back with Balanchine's *Episodes,* which anatomizes both ballet and its Webern score so uncannily that it remains shockingly new a quarter century after its making. Beside it, the Robbins looked superficial, though Robbins himself must take a little of the blame.

I suppose he meant to be iconoclastic, choosing music by Philip Glass that forsakes the traditional blandishments of melodic development for driving polyphonal rhythm. This sound and pulse may be new to the City Ballet's audience, which seems to grow older and more prosperous—more burgher-like—each season. But it's familiar fare to the more adventurous followers of the New Music and the new—post-modern—dance. And Robbins is careful not to test his audience with one of the common attributes of such music: prolonged duration. None of the three sections, set to *Rubric, Facades,* and an excerpt from the opera *Akhnaten,* lasts much more than ten minutes.



Languorous duo: *Cook, Calegari in* Glass Pieces.

The ballet makes its first statement unequivocally: The backdrop is a huge wall of pale-yellow graph paper. It's the impersonal grid of laboratory calculations, of Manhattan's streets. Three dozen dancers, in bright practice clothes, stride across the space, their demeanor typical of the town's natives—tough, cool, bent on getting where they're going. At intervals a single figure breaks the uniform pace to sail ahead, legs held taut together, arrowing forward.

This brilliant crowd effect sweeps the stage repeatedly, leaving behind first a pair of soloists, then a duplicate and triplicate pair, who move a shade more lyrically, but still with bold strides and hard-edged lines. It's a handsome scene, like frenetic midtown in dazzling illumination. Suddenly, as if there were a glitch in the city's heartbeat, all motion stops dead, and a second later the lights are quenched.

In the central section, a warm spotlight bathes two strawberry blonds, Maria Calegari and Bart Cook, as they accompany the excursions of a solo horn in the orchestra with a languorous duet. A line of half-silhouetted female figures echoes the percussive obbligato, treading a lateral path in the farthermost reaches of the stage. The corps configurations—the thrumming step, the repeated turn from profile to full-face stance, the arm angled up from the elbow like a sign—develop by small increments, as in the astringent dances the Minimalists invented in the seventies. But it's as if Robbins couldn't bear to restrict his principals to bread and water.

In his final section, he seems to be covering the same ground Laura Dean did in *Fire,* which the Joffrey Ballet commissioned last season from the avant-garde choreographer. In both, separate-sex phalanxes display their power, join in a communal ritual, and ultimately come together as partners. Though Robbins does not refer outright to the Egyptian subject of the Glass opera that provides his score here, his movement, like Dean's, has an unmistakable archaic flavor. There's no question that, of the two, Robbins is the superior craftsman. One can enjoy this passage of *Glass Pieces* just by following the return and subtle transmutation of earlier motifs in the ballet. But I was troubled, as I was with his pseudo-experimental *Watermill,* by the seeming speciousness of intent. Does Robbins keep tabs on dance activity beyond the mainstream only to appropriate its effects as decoration? For me, this disturbing possibility undermined the glorious sights he'd contrived here. But most of the Lincoln Center audience was ravished by what it saw. ■

Photograph by Steven Caras.

SPACE INVADER

"...John Badham's *WarGames* may be more exploitation than warning, but it's still an exciting, giddily entertaining movie..."

DESPITE MUCH EARNEST LABOR BY THE anti-nuclear movement, few of us can keep our minds fixed on the image of nuclear holocaust, and some of us can't admit it into consciousness at all; terror, disbelief, and panicky jokes combine to sweep the insupportable vision from view. A stubbed toe, a traffic jam on the way to work become more vivid emotionally than the end of the world. Even so, thoughts of the big bang are there—driven underground by fear, and waiting to be released. John Badham's **WarGames** engages one of the prime nightmares—a nuclear war started by accident—and yet the movie is irresistibly entertaining. This is the miracle (some would say the curse) of movies as a popular art form: Everything becomes grist for the mill. Mixing together thrills and jokes and junky science-fiction elements (a mad scientist, a runaway computer), *WarGames* is frivolous in ways that may offend fate-of-the-earthers. Everyone else should enjoy it immensely.

Screenwriters Lawrence Lasker and Walter F. Parkes adopt as their premise a military decision that doesn't seem all that farfetched. Having discovered that some officers at the missile silos would refuse a command to launch weapons against the Soviet Union, the defense establishment turns the job over to computers programmed to respond automatically to a Soviet first strike. All the rest of *WarGames* is a playful extension of that idea.

In a Seattle suburb, David (Matthew Broderick), a high-school computer whiz bored with the video games at the local arcade, searches for something new. A dreamy, secretive, slightly larcenous boy, he plugs into the school's computer from his console at home and raises his grades; he woos a pretty girl, Jennifer (Ally Sheedy), by changing *her* grades, too. (Neither of them, it seems, is doing too well in biology.) Eager for a preview of next season's games, David uses his console to tap the computers of companies manufacturing the equipment. One outfit, which he reaches through ingenious methods too complicated to explain, offers a whole series of games that the user plays against the computer. The list starts with chess and checkers... and ends with games called Biochemical Warfare and Global Thermonuclear Warfare. "Let's play *that,*" says David in his bedroom, trying to impress Jennifer. Giggling with excitement, the two kids take the side of the Soviet Union and launch missiles toward Las Vegas and their hometown, Seattle.

Fight to the finish: *Matthew Broderick (third from left) playing to win.*

Meanwhile, deep underground at the air-defense center in Colorado, signs of a Soviet strike against the peculiar targets of Las Vegas and Seattle are beginning to show up on the huge screens in the war room. Generals and computer experts rush around nervously, debating whether they should call the president. David has indeed reached the machine that tracks Soviet strikes and launches American counterattacks. But this monster, a black sarcophagus called WOPR (War Operations Plan Resources), has also been programmed with games and "scenarios." Terrified when he finds out what he's done, David pulls out of the game. But then comes the first neat twist: The computer, which talks (a bit) in a plaintive voice, announces that it has been rigged to continue playing to the end. The horror expands from there.

This paranoid premise may be hokum, but it is also, in its way, quite brilliant—funny and provocative, like the best kind of science fiction. The well-constructed screenplay is often slightly satirical in tone (just enough to put some curlicues around the suspense and action sequences). And John Badham stages the material with great panache. Badham seems to take pleasure in the crazier (and, at the same time, eerily logical) elaboration of the story.

Many directors have used computers in their movies, but Badham may be the first one to understand why people become obsessed with them. Computer games require decisiveness but not imagination; their demand on your attention and coordination is extraordinary, their demand on your creativity practically nil. The great value of a computer as a character in a science-fiction movie is that it is relentless yet utterly logical. Thus a boy from the arcades like David is just as adept as the most experienced scientist in understanding a computer run amok. He's one of the video-age kids with reflexes honed by the machine. (Those critics claiming that computer games are making young moviegoers passive are dead wrong. You have to be alert to play computer games, and alert to keep up with this movie.)

Badham, a true commercial director, has little on his mind but narrative excitement. Unlike, say, Kubrick, he's unconcerned with the dolorous spiritual possibilities of technology—the siren song of non-feeling and non-being that played through *2001: A Space Odyssey.* And unlike Spielberg, whose idiosyncratic eye and comic feeling for the incongruous mating of man and machine produce shots that are instantly funny and borderline surreal, Badham could not be called a poet of technology. Yet Badham knows how to create sequences that really move; his films have rhythm and snap. In his other current picture, *Blue Thunder,* he sends helicopters whizzing across Los Angeles with astonishing virtuosity, and in *WarGames* the cameras zip around the large war-room set, circling the big black computer and racing down corridors with the same fluidity displayed in Badham's first triumph, *Saturday Night Fever.*

Badham knows that if the machines are static the people must be active. We see David's face reflected in the screen of his console at home: This boy may be evasive and withdrawn when he's with his stolid suburban parents, but in front of his machine he comes alive; he's almost ecstatically responsive. Matthew Broderick, who may be the least egotistical of the teen actors getting big roles now, is good at shyness and apprehension; as thoughts and fears slowly form in David's head, Broderick's eyes open wider than E.T.'s.

Like the Sidney Lumet of *Fail Safe,* Badham makes techno-thrillers that are liberal cautionary tales. But his instinct for dynamic visual movement, an instinct fueled by commercial ambition, leads him to pursue excitement so ravenously that the liberal messages get lost. *Blue Thunder* becomes a celebration of the fascist mastery and domination that it is ostensibly warning us against, and *WarGames* flirts outrageously with the sheer excitement of nuclear war, the thrilling horror of everything obliterated at once. No fewer than *four* times Badham and his screenwriters bring us to the point at which nuclear war may be breaking out: Missiles approach, American missiles begin to fire their rockets, and even though it's only a silly movie, our throats tighten each time. Is this fear not mixed with some anticipation? Like a man drawn to the edge of a cliff by the lure of the abyss below, we're secretly obsessed by the apocalypse. Moralists may claim that *WarGames* is more exploitation than warning, but it's still an exciting, giddily entertaining movie.

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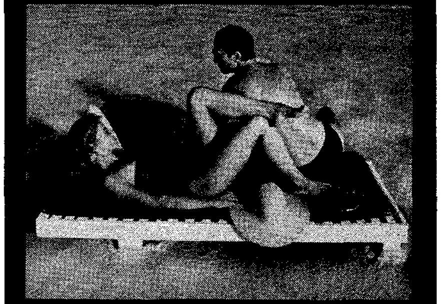
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UNREAL, SURREAL, HYPER-REAL

"...Gus Edwards's *Manhattan Made Me* ignites intermittently. *Egyptology* is vapid and noisy; *Winterplay,* a TV sitcom..."

Manhattan triangle: *David Davies, Kathleen Forbes, and Eugene Lee.*

GUS EDWARDS'S FIRST PLAY PRODUCED by the Negro Ensemble Company, *The Offering* (1977), struck me as promising. His fifth play for the N.E.C., **Manhattan Made Me,** again strikes me as promising, alas: different, but no better. In *The Offering,* Edwards was imitating Pinter, quite successfully, until the play fell apart in the second act. In *Manhattan Made Me* (a feeble pun, by the way), Edwards imitates Murray Schisgal quite successfully, though in this endeavor success is hardly better than failure.

Barry Anderson—young, gifted, and black—is an unemployed art director sponging off a white couple: Claire and Alan McKenzie, a rich amateur painter from Virginia and her boozing, wenching, tough-talking husband, who has come to New York to make it as an actor. Barry spends all his time in the McKenzies' fashionable high-rise apartment—drinking, eating, gabbing with Alan, and trying to conquer Claire. She, however, is a model wife, loving Alan and blind to his escapades. Barry keeps running into Duncan, a former friend turned derelict, who hangs out near the McKenzie place and gives Barry teasing streetwise jive about his enviable position as a successful parasite.

These four are interestingly conceived and could be the spokes and spokesmen in the sophisticated, satirical whirligig Edwards had in mind. But there is immediate trouble: Claire not only seems but also is thoroughly decent and devoted at first; when Alan goes to Hollywood for a TV pilot and forgets even about her birthday, she reluctantly accepts physical consolation from Barry while still affirming her love for her husband and suffering pangs of guilt. It makes no sense then, even in a nonrealistic parable, for her to be suddenly revealed as a former, present, and future man-eating bitch. Similarly, all three men undergo schematic reversals, too pat even for an ostensible allegory.

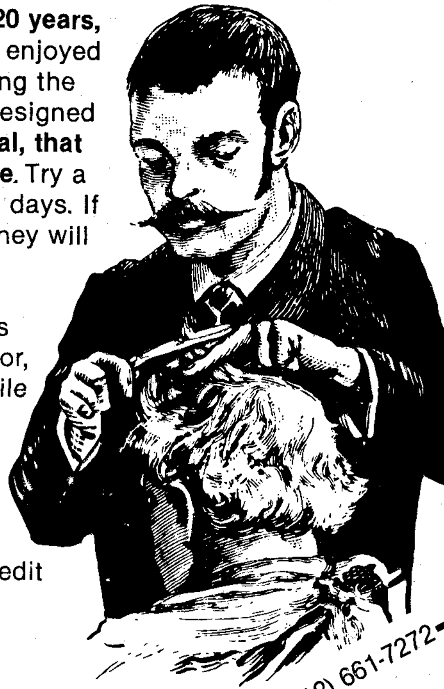
In a speech of Duncan's—by far the best writing in the play—Edwards conveys that he is not considering women here (itself a damaging admission), only men, each of them a "m---------r" of one of three kinds. An M1 is born into that condition and unable to help it; an M2 has it thrust upon him and won't shake it off; an M3 is the worst sort—he is and remains an M without even knowing it, and wreaks the most havoc. I assume that Alan is M1, Barry M2, and Duncan M3. Nice, if only Edwards knew how to dramatize it.

What he *can* do very well is the black street talk with which Duncan alienates the *embourgeoisé* Barry, and the black-and-white cat-and-mouse banter of the interracial threesome, in which one never knows who is cat and who mouse. What he can't do is work out the overarching schema (whatever, exactly, it is) in non-comic-strip terms, or write long, serious speeches, of which there are many, all bad. Here Edwards, apparently taking it for fine writing, embarrassingly apes the worst slick-magazine fiction.

Yet an author who can manage Duncan's aforementioned speech, ending with the racy metaphor about New York, which "will bust you apart and leave you a cripple, and then offer you tap-dancing lessons for free," cannot be discounted. Scarcely less good are Alan's sardonic comments about actors' auditions complete with homosexual stage managers on the make, and other flashes of social and sexual insight that ignite intermittently. But Edwards does not seem aware—or sufficiently so—of the latent implications of the Barry-Alan and Barry-Duncan relationships; on the other hand, he sometimes creates swiftly effective scenes without words.

What surely doesn't help is the production. Douglas Turner Ward, who deserves high praise as founder and maintainer of the N.E.C., regrettably deserves none as its principal play director. After staging most of the company's plays, year in, year out, he still hasn't mastered the crafts of blocking and timing, or the knack of helping actors with long, awkward speeches. (He just has them rattle them off.) Here his pacing, draggy in Act I, becomes deadly in Act II. Eugene Lee is wobbly as Barry: sometimes believable and engaging, sometimes a mere perfunctory thrower-away of lines. As Claire, Kathleen Forbes is an earnestly plodding actress, and hardly the woman to drive three men wild. As Alan, David Davies, though not very prepossessing either, and shaky at first, grows with the part and ends up rather good. Much the best is Robert Gossett, who deftly and charmingly coaxes more out of Duncan than the playwright put in. Sylvester N. Weaver Jr.'s lighting is

Photograph by Bert Andrews



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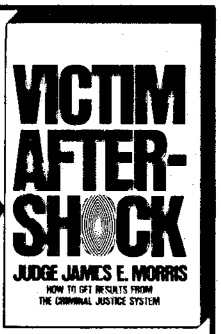

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passable, but Felix E. Cochren's set and costumes are both amateurish. Thus, though Claire undergoes numerous costume changes over a goodly period of time, her shoes—whether with formal, informal, or sleep wear—stay the same unbecoming dirty beige pair throughout, as if glued to her feet. But about Gus Edwards, I'll go on being hopeful.

NOT SO ABOUT RICHARD FOREMAN, WHO continues to be the scandal of mindless derivativeness he has always been. Whereas Mabou Mines, likewise sponsored by Joe Papp, tries, however fallibly, to use the performance piece as a means of communication, Foreman's Ontological-Hysteric Theater remains the same splashy means of masturbation. In **Egyptology (My Head Was a Sledgehammer),** Foreman merely continues to hammer away at *our* heads: visually, with his hysterical dadaist-surrealist images, and aurally, with his vapidly ontological, tautological, and illogical verbiage and din, the one no more meaningful than the other.

The set, by Foreman and Nancy Winters, is a moderately amusing jumble of hospital ward, horror-movie attic, and the Cairo flea market. And the costumes by Patricia McGourty (who is steadily improving) look like a droll sublimation of a drag party with an Egyptian motif. But what goes on is merely the backwash of dada and surrealism, attenuated and 70 years too late. To assume that this is avant-garde, as the Foremaniacs appear to do, is like trying to compose Haydn symphonies or paint Vermeer interiors in 1983 and calling it art. As a send-up, it's like spoofing McKinley in the reign of Reagan; but it isn't a send-up, only self-indulgence.

The actors—or cutups—represent an aviatrix who crashes in a moth-eaten antiques-shop version of Egypt, where she contends frantically and anachronistically with B-movie Egyptian barflies, whores, jackal-headed gods, evil nurses, carnival strong men, and Louis XIV, who seems to figure as an *hommage* to Foreman's former mangling of a play by Molière. The stage is, as usual, crisscrossed by meaningless wires, and there are the customary explosions of sound alternating with scratchy recordings of old pop tunes, while everyone careers, cavorts, and camps around to his, her, or Foreman's heart's content. Props and people are wheeled on and off, and while, for instance, some interchangeable character intones, "Immediately I thought of pushing you around with my inheritance of cultural expectations," a phalanx of performers brandishing ice-cream cones menacingly advances on the aviatrix, who responds with tricks of her own, such as phoning Louis XIV for help.

No genuine acting is possible amid

these cultural expectorations, though I must stress that the nonstop whine affected by Foreman's on- and offstage leading lady, Kate Manheim, is barely less grating than the machine-made cacophony. Foreman himself seems to attend all performances of the show: To have written and directed it argues a man a charlatan; to watch it more than once proves him certifiable.

Winterplay, BY ADELE EDLING SHANK, has two distinctions: the possibly most pretentiously pseudo-intellectual and pointless author's note ever put in a program, and the possibly most relentless TV-sitcom goings-on ever put on a stage. The author tells us that this opus is part of a cycle of California plays derived from such photo- and hyper-realist painters as Bechtle and Estes. But Bechtle and Estes are bad enough on a wall; no need—and no way—to replicate them on a stage. And TV sitcom should sit where it sits instead of pursuing us into respectable theaters. One character in this California play, daughter Anne, suffering from real or imaginary allergies, stays in her room and communicates with her family only by closed-circuit video, which is how we keep seeing her in Act I. I kept hoping that, in Act II, the rest would join her in TV-land; instead, she materializes in a decorator-color diving suit, her usual gear for forays outside her room. This is the sight gag of Act II; the sight gag of Act I is Daddy in a Santa Claus suit—for it's Christmas in sunny California, which is the sight gag throughout.

Each character comes equipped with a couple of sitcom eccentricities, except for Mom, who suffers sweetly and holds the family together with home cooking, home truths, and homely virtues. Younger son keeps tinkering with a car that cannot run; elder son brings his male lover to meet his folks over Christmas dinner while double entendres proliferate and allergic, Bible-quoting Sis predicts hellfire for pederasts when not inquiring about how they have intercourse. A jolly aunt is getting constant phone calls from a lover young enough to be her son, while her runaway real son has, without informing her, made her a granny. Elder son's ditched girl friend, in sexual despair, tries to make out with younger son, while Daddy, who already has a mistress, tries to make out with her. Meanwhile, a real Christmas gobbler is roasting in the oven, and the auditorium fills with the smell of two turkeys for the price of one. Under Harris Yulin's arthritic—but doubtless hyper-real—direction, an uneven cast does its split-level best. The handsome production given the play by the Second Stage makes as little sense as the Rockefeller and N.E.A. grants given the playwright. ■

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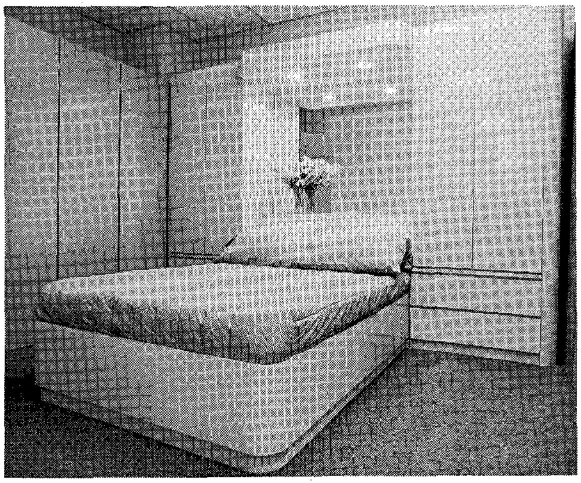

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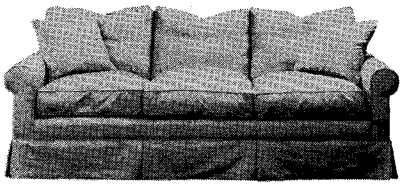

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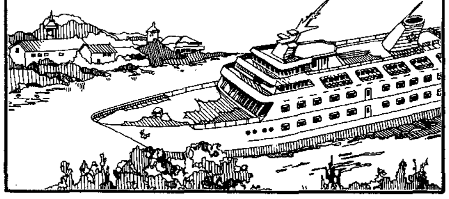


The Sporting Life/Vic Ziegel

WHO ARE THESE YANKEES?

". . .This winter, the trucks drove up and dropped off another expensive cargo of free agents. A pennant wasn't included. . ."

THE NEW YORK YANKEES OF A DECADE ago are best remembered for their fierce dedication to mediocrity, and the occasional exchange of wives. A series of adjectives wouldn't describe them nearly as well as a yawn. Obviously, we aren't talking about this year's talent-filled crew.

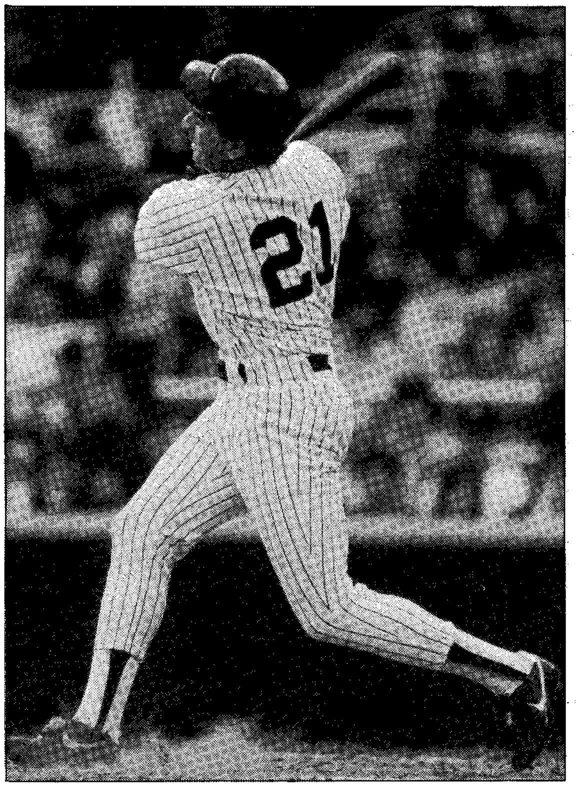
"You know what our team needs?" The question was asked a dozen years ago by the Yankees' traveling secretary, the man responsible for moving the club from airport to hotel to ball park. A rookie sportswriter didn't know the answer. "We need a truck," the road man said. "We need to back it up to the clubhouse door and fill it with our players and send it far away."

The young writer printed the suggestion. And sure enough the Yankees did dispatch a truck. Unhappily, all it carried away was the traveling secretary.

That story comes to mind because the 1983 Yankees have been playing with trucks again. They drove up during the winter and dropped off another expensive cargo of free agents. There was another truck—maybe "wagon" is a better word—with the new and used manager, Billy Martin.

George Steinbrenner, who knows how to sell, decided this latest collection of Yankees could win without his whip and chair. The owner vowed to address his employees just once during spring training. He said he wouldn't find it necessary to pat them on the head again until after the All-Star Game. Really, he's been a champ about keeping that promise. As they say in his shipbuilding business, as dependable as a hundred-dollar oar. Oh, he called a team meeting in Billy's office in Texas the first day in May, but his complaints were hardly Steinbrennerian. He was understandably disappointed about the losing, and especially about the somnolent bats. At that point, the team he had spent so hard to put together had lost eleven of its first twenty games.

Almost two weeks later, after still another loss kept the Yankees from reaching .500, I had a chat about the team's lack of offense with catcher Butch Wynegar. "Just look at our lineup," Wynegar was saying. "There's not an out on it. With the team we have, with the talent we've got, it's only a matter of time until we start hitting." When I suggested that the Yankees haven't been hitting fools since 1980, the catcher said, "See me in October. If we're still hitting this way then, I'll buy you lunch."



Steve Kemp: *"The ball park's going to hurt me."*

These same bats worked best in other cities, for other owners. Here, under the same big top, the rules of baseball work against the Yankees. For every half-inning the lineup performs at the plate, it has to spend a similar amount of time out on the field. The defense, the one currently in use, will give games away.

And since the history books tell us that pitching is at least 70 percent of the game, there are serious doubts that we'll be seeing the Yankees in October. The final week in May the pitching statistics listed the Yankees ahead of only Detroit, Chicago, Minnesota, and the British Museum. So it was no accident that eleven of their first seventeen victories came against those floundering teams. But what happens when they play their division's best—Baltimore, Milwaukee, Boston? (The other division's champ, California, beat them three straight.)

The Yankees' current problems have a lot to do with the way Steinbrenner parted with his money. This winter he picked up free agents Steve Kemp and Don Baylor, two first-rate hitters, and Bob Shirley, a left-handed starting pitcher.

Baylor, a month away from his thirty-fourth birthday, is the designated hitter. Watching the 28-year-old Kemp in the outfield you realize that his future is as Baylor's successor. Shirley, the No. 4 starting pitcher, is also the No. 4 left-hander, behind Ron Guidry, Dave Righetti, and Shane Rawley.

What is it with Steinbrenner and left-handers? Sure, they're useful in Yankee Stadium, where the left-field fence isn't easy to reach. But half the time the Yankees aren't in the Bronx. Shirley has been a winner only once in a major-league career that began in 1977, so it's no surprise that the Yankees are his fourth club in as many seasons. And for all that, Steinbrenner, that old softy, signed Shirley to a three-year contract worth $2,050,000.

This is not to suggest that all of George's millions are being wasted. Take Kemp, which is exactly what Steinbrenner did, for five years and $5,450,000.

Kemp came to New York, he said, "because George showed a big interest in me, and that was important. I wanted to go where the owner wanted me." He averaged twenty home runs and 95 R.B.I.'s for his five full seasons, and is close to that pace now. He's a left-handed hitter, but not the kind of pull hitter that the Stadium treats so well. "The ball park's going to hurt me; I realize that," Kemp said. "But I'm not going to try and change; that would kill me."

Not for Yankee Stadium, not for $5-million. "I got this contract for doing what I've done," he said, "and I'm not expected to do any more." Since that doesn't sound like something an owner might want to hear, he added, "I'm capable of doing better than I've done,

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but I'm not saying I'm going to. That would be stupid."

What were you expecting for a mere $5 million? Cooperstown? The truth is, at this point a pennant seems just as far away.

"When the free-agent system first came in," an American League executive told me, "I thought the Yankees used very good judgment as far as filling their needs." He was talking about players like Reggie Jackson and Goose Gossage. "But the last few years I've detected a different approach. They go out and sign what they think might be the best player, or players, regardless of whether or not there's a legitimate need for that player and whether he fits the type of club they're trying to put together."

Kemp, Baylor, Shirley, he said, "don't really fill the Yankees' needs. Right-handed pitching, some infielders—those are still their needs."

The Yankees move in mysterious ways. Why replace Lou Piniella and Oscar Gamble—last year's designated-hitter platoon—when their 577 at-bats, 31 fewer than Baylor had in 1982, produced the same number of home runs, one more run batted in, and six more hits? But if you're using Baylor instead of the other two, why not trade one or both of them to get what you sorely need?

Well, everybody knows the 39-year-old Piniella is one of Steinbrenner's favorites. And Gamble is in the last season of a six-year contract that pays him $350,000 annually. He wants a raise and another long contract, and that makes him a difficult piece of merchandise to move.

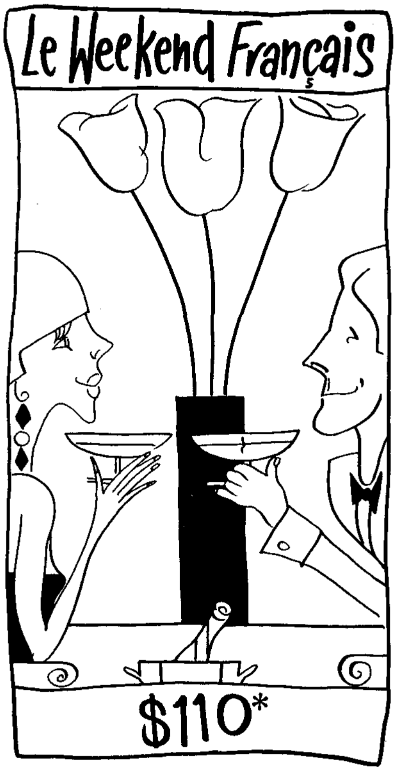
"The end result," the front-office man said, "is that you end up with an unbalanced team. It's pretty difficult to switch off on philosophies like the Yankees did two years ago with that speed kick. Who are you going to kid? You have to be very careful when you tinker with a successful ball club."

The successful club in Los Angeles—on the field, at the gate—grows its own stars: The last four rookies of the year were Dodgers, and home-run-hitting Greg Brock has an excellent chance to be the fifth.

Closer to home, in Flushing, the Mets' vines are finally beginning to blossom. One Darryl Strawberry doesn't make a spring, but the farm system has also sent us Brian Giles and Jose Oquendo, a wonderful double-play combination. The pitchers are said to be on the way.

But the Yankees refuse to grow from seed. Like the man said, they tinker. "I think there'll be some changes," Dave Winfield admitted. "These aren't all the components this team is going to require, or have, when the season's over." He meant we haven't heard the last of Steinbrenner. ■

Be gloriously selfish for a change.



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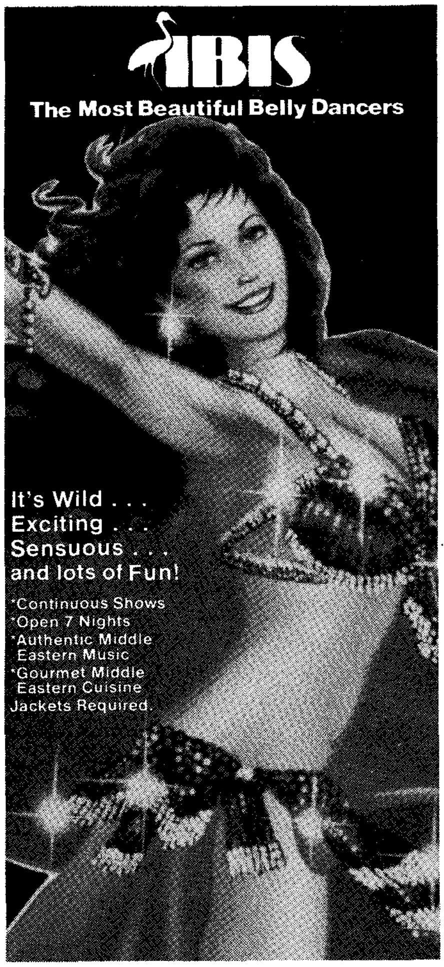
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A Complete Entertainment Guide for the Week Beginning June 1.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru May 31: The Gordimer Stories. Opening June 1: "Chicken Ranch." #2—May 31: "The Story of the Last Crysanthemums"; "I Was Born, But. . .." June 1-2: "Tokyo Twilight." June 3-4: "Equinox Flower"; "Utamaro and His Five Women." June 5: "The Loyal 47 Ronin, Part One."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. "Chained Heat."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. May 31: "The Passion of Anna"; "Hour of the Wolf." June 1: "Ride the High Country"; "Red River." June 2: "2001: A Space Odyssey." June 3-4: "Last Tango in Paris." **AGEE ROOM—** "Breathless (1960)."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—Thru June 2: "Baby, It's You." #2—Thru June 2: "Betrayal."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru June 2: "The Hunger." June 3-4: "The Wall"; "The Song Remains the Same." June 5: "Pink Flamingos"; "Andy Warhol's Bad."

9. **ART—8th St. E. of University Pl.** 473-7014. Thru June 2: "An Officer and a Gentleman." Beg. June 3: "The Man With Two Brains."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. May 31: "Broadway Melody of 1940"; "Rosalie." June 1: "Queen Bee"; "Straight-Jacket." June 2: "Medium Cool"; "Targets." June 3-4: "The Women"; "Dinner at Eight." June 5: "A Slight Case of Murder"; "Arsenic and Old Lace."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru June 2: "Tootsie"; "The World According to Garp."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. May 31: "My Little Chickadee"; "The Bank Dick." June 1-2: "Sullivan's Travels"; "Hail! the Conquering Hero." June 3-4: "Life of Brian"; "And Now For Something Completely Different." June 5: "Henry V"; "Hamlet."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—Thru June 2: "Lianna." Opening June 3: "WarGames." #2—Thru June 2: "To Begin Again."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Tender Mercies." #2—"La Nuit de Varennes." #3—Thru June 2: "Exposed." Beg. June 3: "Nudo di Donna." #4—"Monty Python's The Meaning of Life."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru June 2: "Sophie's Choice." Opening June 3: "Psycho II."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Flashdance."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Local Hero."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Breathless (1983)."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Spacehunter: Adventures in the Forbidden Zone." #2—"Blue Thunder." #3—"Return of the Jedi."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru June 2: "The Evil Dead." Beg. June 3: "The Man With Two Brains." #2—"Exposed."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Return of the Jedi."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Tough Enough." #2—"Breathless (1983)." #3—"Still Smoking." #4—"Monty Python's The Meaning of Life." #5—"Doctor Detroit." #6—"Porky's."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Blue Thunder." #2—582-5070. "Spacehunter: Adventures in the Forbidden Zone."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Flashdance."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T., the Extra-Terrestrial."

37. **WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"My Tutor." #2—Thru June 2: "The Mack." Beg. June 3: "WarGames."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Flashdance." **EMBASSY 3—**"48 Hrs." **EMBASSY 4—**"An Officer and a Gentleman."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—May 31-June 1: "Valentino"; "Nijinsky." June 2: Filmmakers' Showcase. June 3-4: "The Man Who Would Be King"; "Outland." June 5: "Forbidden Planet"; "Close Encounters." #2—May 31:"Fame"; "Hair." June 1-2: "The Lion in Winter"; "A Man for All Seasons." June 3-4: "American Graffitti"; "The Lords of Flatbush." June 5: "Jason and the Argonauts"; "The Seventh Voyage of Sinbad."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Chained Heat." #2—Thru June 2: "Gates of Hell." Beg. June 3: "Psycho II."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Raiders of the Lost Ark."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Tender Mercies."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Gandhi."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "The Hunger."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Nudo di Donna."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Napoleon."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Baby, It's You."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Bill Cosby Himself."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "La Boum."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "La Traviata."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "The White Rose."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Exposed." #2—"Sophie's Choice."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "La Truite." **CORONET—**"Breathless (1983)."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "To Begin Again."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Oklahoma." **CINEMA II—**"Betrayal."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Nudo di Donna." #2—832-2720. Thru June 2: "Tough Enough." Beg. June 3: "Psycho II."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Thru June 2: "Local Hero." Opening June 3: "The Man With Two Brains."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. Closed June 2. #1—"Spacehunter: Adventures in the Forbidden Zone." #2—"The Ruling Class."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Say Amen, Somebody."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Flashdance."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Tootsie."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru June 2: "The Hunger." Beg. June 3: "WarGames."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Return of the Jedi." #2—"Blue Thunder."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Doctor Detroit."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—Thru June 2: "Chained Heat." 2—"Spacehunter: Adventures in the Forbidden Zone."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tootsie."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Angelo, My Love." #2—"La Nuit de Varennes." #3—"The Night of the Shooting Stars."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"They Don't Wear Black Tie." #2—"Diva."

89. **REGENCY—B'way nr. 67th St.** 724-3700. May 31-June 1: "The Bridge on the River Kwai." June 2-4: "Gigi"; "Separate Tables." June 5: "Ben Hur."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Heads or Tails." #2—"Lianna."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Tender Mercies." #2—"To Begin Again." #3—"Exposed." #4—"The Hunger."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—Tent.: "Baby, It's You." #2—Tent.: "Betrayal."

95. **THALIA—95th St. W. of B'way.** 222-3370. Thru June 4: "Hollywood Out-takes." June 5: "Amarcord"; "The Pizza Triangle."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. May 31: "Carrie"; "Obsession." June 1: "Man of Marble." June 2: "Pixote"; "Los Olridados." June 3: "Red Desert"; "Knife in the Water." June 4: "The Rules of the Game"; "La Ronde." June 5: "The Road Warrior"; "Blade Runner."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru June 2: "48 Hrs."; "Airplane II: The Sequel." Beg. June 3: "The Hunger"; "Diner." #2—"E.T., the Extra-Terrestrial." #3—Thru June 2: "The Year of Living Dangerously"; "Still of the Night." Beg. June 3: "Pink Motel." #4—Thru June 2: "Tootsie."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. "Tough Enough."

Museums, Societies, Etc.

ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgefield, Ct. 203-438-4519. Adm. $5, members $3. June 3, 8:30 p.m.: Films on Roy Lichtenstein and Robert Motherwell.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $3; members $2. June 2, 12 noon: "Phantom India: Indians and the Sacred" by Louis Malle, "Four Holy Men: Renunciation in Hindu Society."

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. June 3, 8 p.m.: "The Night Belongs to the Police" (1982), "Terminal Disorder" (1983) by J.J. Murphy, who will be present for discussion. June 4, 8 p.m.: Allan Greenfield presents a compilation of trailers from over 40 films including "Citizen Kane," "Psycho," "Dreaming Mimi" and "Hollywood Boulevard"; 11 p.m.: "Mexican Bus Ride" by Luis Bunuel. June 5, 8 p.m.: "The End" (1953), "The Man Who Invented Gold" (1957), "Beat" (1958), "Scotch Hop" (1959) by Chris Maclaine.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $3; members, senior citizens & students $2.50. June 4, 7:30 p.m.: "Cleopatra" (1963) by Joseph L. Mankiewicz, with Elizabeth Taylor, Richard Burton.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. June 1, 7:30 p.m.: "The Mistress" (1953) by Shiro Toyoda. June 3, 7:30 p.m.: "The Human Condition, Part I: No Greater Love" by Masaki Kobayashi. June 4, 2 p.m.: "The River Fuefuki" (1960) by Keisuke Kinoshita. All in Japanese, Eng. subtitles.

MANHATTAN LABORATORY MUSEUM—314 W. 54th St. btwn. 8th and 9th Aves. 765-5904. Adm. $3, $2.50 for members, seniors and students. Films for Adults About Time. Aesthetic Clocks—Artists Look at Time. "Duane Michaels (1939-1979)" by Ted Haimes; "The Crazy Ray" (1923)—Rene Clair's first film.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-4690 Sug. contrib. $3, members $2. May 31, 1 p.m.: "Rigoletto" by Jonathan Miller.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. What's Happening? Film Series. May 31, 6 p.m.: "I Remember Harlem: The Depression Years." (1981)

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"Robert Duvall's performance is great." —New York Times

TENDER MERCIES

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CHECK CUE LISTINGS FOR A THEATRE NEAR YOU

by William Miles. Rediscovering French Film—Part II. May 31, 2:30 p.m.: "Boudu Sauvé des Eaux" (1932) by Jean Renoir. June 2, 2:30 p.m.: "Marie, Légende Hongroise" (1932) by Paul Féjos. In Hungarian; 6 p.m.: "Boudu Sauvé des Eaux." June 3, 2:30 p.m.: "Taris" (1931) by Jean Vigo, "L'Atalante" (1934) by Vigo; 6 p.m.: "Faisons un Rêve" (1936) by Sacha Guitry. In French. June 4, 2:30 p.m. "La Tendre Ennemie" (1936) by Max Ophuls. In French, Eng. titles; 5 p.m.: "Le Roman de Werther" (1938) by Ophuls. In French. June 5, 2:30 p.m.: "J'Accuse" (1937) by Abel Gance. In French, Eng. subtitles; 5 p.m.: "Lucrèce Borgia" (1935) by Gance. In French, Eng. titles. New Narrative Video (shown continuously)—Mon.: "Sunday/4 p.m." (1983) by Tomiyo Saski. Tue.: "Manufactures Romance, Part One: Chance for Love" (1982) by Anne Ramsden. Thurs.: "The Algiers Incidents" (1982) by Janet Densmore. Fri.: "Why I Got Into TV, and Other Stories" (1983) by Ilene Segalove. Sat.: "Split" (1981) by Ardele Lister. Sun.: "In My End Is My Beginning: Joseph Verge" (1982) by Norman Cohn.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. May 31, 8 p.m.: "Rebel Without a Cause" (1955) by Nicholas Ray; 10 p.m.: "Badlands" (1974) by Terrence Malick. June 1, 7:30, 10 p.m.: "Ulysses" (1967) by Joseph Strick, based on James Joyce's novel. June 2, 8, 9:45.: "Beauty and the Beast" (1946) by Jean Cocteau. In French, Eng. subtitles. June 3, 8, 10:30 p.m.: "You Can't Take It With You" (1938) by Frank Capra. June 4, 8, 9:45 p.m. and June 5, 7:30, 9:15 p.m.: "Traffic" (1972) by Jacques Tati. In French, Eng. subtitles.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Adm. Free. May 31, 12 noon: "Kes" (1970) by Kenneth Loach; 2:30 p.m.: "Romeo and Juliet" (1968) by Franco Zeffirelli.

PROSPECT PARK LONG MEADOW—Brooklyn/Grand Army Plaza entrance 638-1110. Adm. $4, $24/8 (includes head set, portable seat). Wed.-Sun., May 25-June 19, also Memorial Day, 9:15-11:45 p.m.: Artscope—art films covering ancient to modern eras, shown nightly in 16 open-air cinimas.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. Thru June 5, 5:20, 7, 8:40, 10:20 p.m.: "Liebelei" (1932) by Max Ophuls.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Early 1960s British Neorealism. June 4, 2 p.m.: "The Cocoanuts" (1929) by Joseph Santley, Robert Florey, with the Marx Brothers.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Return of the Jedi." #2—"Spacehunter: Adventures in the Forbidden Zone." #3—"Blue Thunder."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. Thru June 2: "My Tutor." Beg. June 3: "Psycho II."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru June 2: "My Tutor." Beg. June 3: "Psycho II." #2—"Breathless (1983)."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru June 2: "Flashdance." Beg. June 3: "WarGames." #2—"Blue Thunder."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Breathless (1983)." #2—"Blue Thunder."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Return of the Jedi." #2—"Return of the Jedi." #3—Thru June 2: "My Tutor." Beg. June 3: "Psycho II." #4—"Blue Thunder."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. "Chained Heat."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Flashdance." #2—"Spacehunter: Adventures in the Forbidden Zone."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "To Begin Again."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—Thru June 2: "Chained Heat"; "Madman." Beg. June 3: "WarGames." #2—"Blue Thunder." #3—Thru June 2: "Gates of Hell"; "Zombie."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—Thru June 2: "Chained Heat." #2—Thru June 2: "The Mack." #3—"Return of the Jedi." #4—"Blue Thunder."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Return of the Jedi." #2—Thru June 2: "My Tutor." Beg. June 3: "WarGames." #3—Thru June 2: "Gates of Hell." Beg. June 3: "Psycho II." #4—"Chained Heat." #5—Thru June 2: "48 Hrs."; "Airplane II: The Sequel." Beg. June 3: "The Man With Two Brains."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Breathless (1983)." #2—"Blue Thunder."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Return of the Jedi." #2—Thru June 2: "E.T., the Extra-Terrestrial." Beg. June 3: "WarGames."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Thru June 2: "Gates of Hell." Beg. June 3: "The Man With Two Brains."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Spacehunter: Adventures in the Forbidden Zone." #2—"Flashdance."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Chained Heat." #2—"My Tutor." #3—Thru June 2: "Porky's." Beg. June 3: "Psycho II." #4—"Tough Enough."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "Gandhi."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Chained Heat." #2—Thru June 2: "My Tutor." Beg. June 3: "Psycho II." #3—"Flashdance." #4—"Blue Thunder."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—Thru June 2: "Local Hero." #2—Thru June 2: "Gandhi."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru June 2: "Spacehunter: Adventures in the Forbidden Zone." #2—"Return of the Jedi." #3—Thru June 2: "Tough Enough." Beg. June 3: "Psycho II."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru June 2: "Lianna." Beg. June 3: "The Man With Two Brains." #2—Thru June 2: "The Stationmaster's Wife." Beg. June 3: "WarGames."

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay.** 875-4024. #1—"Tough Enough." #2—"Blue Thunder." #3—"The Mack." #4—"Spacehunter: Adventures in the Forbidden Zone."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. Thru June 2: "Gates of Hell"; "The Mack."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Blue Thunder." #2—"Flashdance."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "Breathless (1983)." **SOUTH**—Thru June 2: "My Tutor." Beg. June 3: "The Man With Two Brains."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru June 2: "Tough Enough"; "Six Pack."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Thru June 2: "Tough Enough."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru June 2: "Tootsie." Beg. June 3: "Gandhi."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Tough Enough."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—Program unavailable. #2—"Spacehunter: Adventures in the Forbidden Zone." #3—"Return of the Jedi." #4—Thru June 2: "Exposed." Beg. June 3: "WarGames."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru May 31: "Raiders of the Lost Ark." Beg. June 1: "Sophie's Choice."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—"Blue Thunder." #2—"Spacehunter: Adventures in the Forbidden Zone."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Spacehunter: Adventures in the Forbidden Zone." #2—Thru June 2: "Blue Thunder"; "The Mack." Beg. June 3: "Psycho II." #3—"Chained Heat."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru June 2: "Breathless (1983)." #2—"Tough Enough."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. Thru June 2: "Tough Enough." Beg. June 3: "The Man With Two Brains."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Flashdance." #2—"Blue Thunder."

304. **NEW DORP—LANE—** 351-2110. Thru June 2: "Breathless (1983)." Beg. May 3: "The Man With Two Brains."

305. **NEW DORP—RAE—** 979-0444. #1—"Spacehunter: Adventures in the Forbidden Zone." #2—"My Tutor."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Return of the Jedi." #2—"Return of the Jedi."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"My Tutor." #2—"Chained Heat."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Exposed."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Spacehunter: Adventures in the Forbidden Zone." #2—"Chained Heat." #3—"Blue Thunder." #4—"My Tutor."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Breathless (1983)." #2—"Blue Thunder."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Return of the Jedi." #2—"Return of the Jedi." #3—"Return of the Jedi." #4—"Spacehunter: Adventures in the Forbidden Zone."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru June 2: "Alone in the Dark." Beg. June 3: "Tootsie."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Blue Thunder." #2—"Breathless (1983)."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"Breathless (1983)." #2—"Blue Thunder."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Return of the Jedi." #2—"Flashdance." #3—"Spacehunter: Adventures in the Forbidden Zone."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—Thru June 2: "Blue Thunder." Beg. June 3: "WarGames." #2—Thru June 2: "The Mack." #3—"Breathless (1983)."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Gates of Hell." #2—"Chained Heat." #3—"My Tutor." #4—"Psycho II."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"Spacehunter: Adventures in the Forbidden Zone." #2—Thru June 2: "To Begin Again." Beg. June 3: "WarGames."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Thru June 2: "Tootsie."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. #1—"Spacehunter: Adventures in the Forbidden Zone." #2—Thru June 2: "My Tutor." Beg. June 3: "WarGames."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"Exposed." #2—Thru June 2: "To Begin Again." Beg. June 3: "The Man With Two Brains."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Flashdance."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Return of the Jedi." #2—"Return of the Jedi." #3—"Tough Enough." #4—Thru June 2: "Gates of Hell." Beg. June 3: "Psycho II."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"Return of the Jedi." #2—"Tough Enough." #3—Thru June 2: "Gandhi." Beg. June 3: "Psycho II." #4—Thru June 2: "My Tutor." Beg. June 3: "The Man With Two Brains." #5—"Return of the Jedi."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Flashdance." #2—"Exposed."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "Tough Enough."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Spacehunter: Adventures in the Forbidden Zone." #2—"Breathless (1983)." #3—Thru June 2: "Flashdance." Beg. June 3: "WarGames."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. Thru June 2: "Chained Heat." Beg. June 3: "Psycho II."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"Tough Enough." #2—"Return of the Jedi." #3—Thru June 2: "Gates of Hell." Beg. June 3: "The Man With Two Brains."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru June 2: "Max Dugan Returns"; "I Ought to Be in Pictures." Beg. June 3 (tent.): "The King of Comedy"; "Young Doctors in Love."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. Thru June 2: "Still Smoking."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Tent.: "Local Hero."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Chained Heat." #2—Thru June 2: "My Tutor." Beg. June 3: "Psycho II."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru June 2: "The Outsiders"; "Grease."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru June 2: "Spacehunter: Adventures in the Forbidden Zone." Beg. June 3: "WarGames." #2—Thru June 2: "Creepshow"; "Dawn of the Dead."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Breathless (1983)." #2—"Blue Thunder."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Flashdance." #2—"Still Smoking."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru June 2: "Still Smoking"; "It Came From Hollywood."

453. **WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St.** 429-2929. Thru June 2: "Still Smoking"; "Airplane II: The Sequel."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. "Blue Thunder."

501. **BALDWIN—RKO—** 223-9230. Thru June 2: "Breathless (1983)." Beg. June 3: "WarGames."

502. **BELLEROSE—RKO—** 775-1351. Thru May 31: "Raiders of the Lost Ark." Beg. June 1: "Sophie's Choice."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—Thru June 2: "Max Dugan Returns." #2—Thru June 2: "The Outsiders."

511. **EAST MEADOW—FLICK—** 794-8008. #1—"Gandhi." #2—Thru June 2: "Monty Python's The Meaning of Life."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Return of the Jedi." #2—"Return of the Jedi." #3—Thru June 2: "Chained Heat." Beg. June 3: "Psycho II." 4—Thru June 2: "My Tutor." Beg. June 3: "The Man With Two Brains."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru June 2: "Local Hero." Beg. June 3: "Gandhi." #2—Thru June 2: "Still Smoking." Beg. June 3: "The Outsiders."

516. **FARMINGDALE—RKO—** 249-0122. Thru June 2: "Monty Python's The Meaning of Life."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "Return of the Jedi."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"Spacehunter: Adventures in the Forbidden Zone." #2—Thru June 2: "Chained Heat." Beg. June 3: "Psycho II."

519. **GARDEN CITY—RKO ROOSEVELT FIELD** — 741-4007. #1—Thru June 2: "My Tutor." #2—"Flashdance." #3—"Return of the Jedi."

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. "Blue Thunder."

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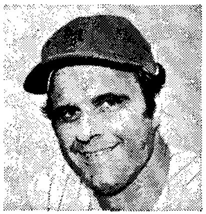

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MOVIES

523. **GREAT NECK—SQUIRE—** 466-2020. #1—"Return of the Jedi." #2—"Return of the Jedi." #3—Thru June 2: "Betrayal." Beg. June 3: "Pink Motel."

524. **HEWLETT—RKO—** 791-6768. Thru May 31: "Raiders of the Lost Ark." Beg. June 1: "Sophie's Choice."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—Thru June 2: "48 Hrs." Beg. June 3: "The Man With Two Brains." #2—Thru June 2: "Gates of Hell." Beg. June 3: "Pink Motel."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. Thru June 2: "My Tutor." Beg. June 3: "Psycho II." **SOUTH**—"Return of the Jedi."

529. **LAWRENCE—RKO—** 371-0203. #1—"Flashdance." #2—"Breathless (1983)." #3—"Blue Thunder."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru June 2: "Tough Enough." Beg. June 3: "Pink Motel." #2—Thru June 2: "Gates of Hell." Beg. June 3: "The Outsiders"; "Firefox."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Blue Thunder." #2—"Flashdance." #3—"Breathless (1983)." #4—"Spacehunter: Adventures in the Forbidden Zone."

532. **LONG BEACH—LIDO—** 432-0056. Thru June 2: "Valley Girl"; "The Dark." Beg. June 3: "1990, the Bronx Warriors."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—Thru June 2: "Spacehunter: Adventures in the Forbidden Zone." Beg. June 3: "Psycho II." #2—"Chained Heat." #3—Thru June 2: "Gates of Hell." Beg. June 3: "The Man With Two Brains." #4—"To Begin Again."

534. **LYNBROOK—STUDIO ONE—** 599-1444. Thru June 2: "The Night of the Shooting Stars." Beg. June 3: "Lianna."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru June 2: "Tootsie." Beg. June 3 (tent.): "Gandhi." #2—Thru June 2: "Tender Mercies." Beg. June 3: "Max Dugan Returns."

536. **MANHASSET—MANHASSET—** 627-7887. #1—Thru June 2: "My Tutor." Beg. June 3: "Psycho II." #2—"Chained Heat." #3—"Tough Enough."

537. **MANHASSET—RKO CINEMA—** 627-1300. "To Begin Again."

540. **MASSAPEQUA—PEQUA—** 799-6464. "Return of the Jedi."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—Thru June 2: "Gates of Hell." Beg. June 3: "The Man With Two Brains." #2—Thru June 2: "My Tutor." Beg. June 3: "Pink Motel." #3—"Blue Thunder." #4—"Chained Heat." #5—Thru June 2: "The Mack." Beg. June 3: "Tough Enough." #6—"Spacehunter: Adventures in the Forbidden Zone." #7—"Flashdance."

542. **MERRICK—GABLES—** 546-0734. Thru June 2: "The Outsiders." Beg. June 3: "Tootsie."

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "Breathless (1983)."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. Thru June 2: "My Tutor." Beg. June 3: "WarGames."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru June 2: "Tootsie." #2—Thru June 2: "Max Dugan Returns."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "Gandhi."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru June 2: "Monty Python's The Meaning of Life." Beg. June 3 (tent.): "My Tutor." #2—Thru June 2: "Tootsie." Beg. June 3 (tent.): "Max Dugan Returns."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Blue Thunder." #2—"Breathless (1983)."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru May 31: "Raiders of the Lost Ark." Beg. June 1: "Sophie's Choice."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"Spacehunter: Adventures in the Forbidden Zone." #2—Thru June 2: "Flashdance." Beg. June 3: "WarGames."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"Breathless (1983)." #2—Thru June 2: "Spacehunter: Adventures in the Forbidden Zone." Beg. June 3: "The Man With Two Brains." #3—Thru June 2: "Gandhi." Beg. June 3: "WarGames."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. "Gandhi."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. Thru June 2: "My Tutor."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Return of the Jedi." #2—"Tough Enough."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Blue Thunder." #2—"The Night of the Shooting Stars."

561. **SYOSSET—SYOSSET—** 921-5810. "Tough Enough."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Chained Heat."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. Thru June 2: "Gandhi." Beg. June 3: "WarGames."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Chained Heat." #2—"Breathless (1983)." #3—"Tough Enough." #4—"Blue Thunder." #5—"The Mack." #6—"Return of the Jedi." #7—"Flashdance." #8—"Spacehunter: Adventures in the Forbidden Zone." #9—"My Tutor." #10—"Gates of Hell."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"Breathless (1983)." #2—Thru June 2: "Tootsie." Beg. June 3: "WarGames."

571. **WANTAGH—RKO—** 781-6969. Thru June 2: "Tough Enough." Beg. June 3: "Psycho II."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—Thru June 2: "Blue Thunder." Beg. June 3: "Psycho II." #2—Thru June 2: "Chained Heat." Beg. June 3: "The Man With Two Brains." #3—Thru June 2: "Spacehunter: Adventures in the Forbidden Zone." Beg. June 3: "Pink Motel."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru June 2: "Tender Mercies." #2—Thru June 2: "Local Hero."

Suffolk County

600. **AMITYVILLE—RKO—** 264-7789. #1—"Spacehunter: Adventures in the Forbidden Zone." #2—Thru June 2: "The Mack." Beg. June 3: "WarGames."

601. **BABYLON—BABYLON—** 669-3399. "Chained Heat."

602. **BABYLON—RKO—** 669-0700. #1—"Blue Thunder." #2—"Return of the Jedi."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"Flashdance." #2—Thru June 2: "Exposed." Beg. June 3: "WarGames." #3—Thru June 2: "Gandhi." Beg. June 3 (tent.): "The Man With Two Brains."

604. **BAY SHORE—CINEMA—** 665-1722. Thru June 2: "My Tutor." Beg. June 3: "Psycho II."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Breathless (1983)." #2—"Spacehunter: Adventures in the Forbidden Zone."

608. **BAY SHORE—SUNRISE DRIVE-IN—** 665-1111. Thru June 2: "Blue Thunder"; "Blade Runner." Beg. June 3: "The Man With Two Brains." #2—Thru June 2: "Tough Enough"; "Taps." Beg. June 3: "Pink Motel."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru June 2: "Monty Python's The Meaning of Life." Beg. June 3: "Something Wicked This Way Comes."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru June 2: "E.T., the Extra-Terrestrial."

613. **CENTEREACH—CENTEREACH—** 588-0088. Thru June 2: "E.T., the Extra-Terrestrial."

615. **COMMACK—DRIVE-IN—** 499-2900. Thru June 2: "Flashdance"; "Airplane II: The Sequel." Beg. June 3: "Chained Heat."

616. **COMMACK—MAYFAIR—** 543-0707. "Spacehunter: Adventures in the Forbidden Zone."

617. **COMMACK—RKO—** 499-4545. #1—"Return of the Jedi." #2—"Blue Thunder."

618. **COPIAGUE—JOHNNY ALL-WEATHER DRIVE-IN—** 842-4258. Thru June 2: "Chained Heat"; "Madman." Thru June 3: "Psycho II"; "Bad Boys."

619. **CORAM—CORAM—** 698-7200. Thru June 2: "Still Smoking." Beg. June 3: "The Man With Two Brains."

620. **CORAM—DRIVE-IN—** 732-6200. Thru June 2: "My Tutor"; "Private Lessons." Beg. June 3: "Psycho II"; "Bad Boys."

621. **CORAM—PINE—** 698-6442. #1—Thru June 2: "My Tutor." Beg. June 3: "WarGames." #2—"Tough Enough."

622. **DEER PARK—DEER PARK—** 667-2440. "Blue Thunder."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Return of the Jedi." #2—"Return of the Jedi." #3—Thru June 2: "Chained Heat." Beg. June 3: "WarGames." #4—Thru June 2: "Tough Enough." Beg. June 3: "Psycho II." #5—"Spacehunter: Adventures in the Forbidden Zone."

626. EAST NORTHPORT–LARKFIELD– 261-0043. Thru June 2: "My Tutor." Beg. June 3: "WarGames."

627. EAST SETAUKET–RKO FOX– 473-2400. "Return of the Jedi."

628. ELWOOD–ELWOOD– 499-7800. #1–"Breathless (1983)." #2–"Flashdance."

629. FARMINGVILLE–COLLEGE PLAZA– 698-2200. #1–Thru June 2: "Gates of Hell." Beg. June 3: "The Man With Two Brains." #2–Thru June 2: "48 Hrs." Beg. June 3: "Pink Motel."

630. GREENPORT–GREENPORT– 477-0500. Thru June 2: "Tootsie." Beg. June 3 (tent.): "Flashdance."

631. HAUPPAUGE–HAUPPAUGE– 265-1814. Thru June 2: "My Tutor." Beg. June 3: "WarGames."

632. HUNTINGTON–RKO SHORE– 421-5200 #1–"Return of the Jedi." #2–"Spacehunter: Adventures in the Forbidden Zone." #3–"My Tutor." #4–Thru June 2: "Breathless (1983)." Beg. June 3: "WarGames."

633. HUNTINGTON–RKO WHITMAN– 423-1300. "Blue Thunder."

634. HUNTINGTON–RKO YORK– 421-3911 Thru June 2: "Chained Heat."

635. ISLIP–ISLIP– 581-5200. #1–Thru June 2: "Blue Thunder." Beg. June 3: "WarGames." #2–Thru June 2: "Gates of Hell." Beg. June 3: "The Man With Two Brains." #3–Thru June 2: "E.T., the Extra-Terrestrial." Beg. June 3: "Blue Thunder."

636. KINGS PARK–KINGS PARK– 269-4422. Thru June 2: "Still Smoking." Beg. June 3: "The Man With Two Brains."

637. LAKE GROVE–RKO SMITH HAVEN MALL– 724-9550. Program unavailable.

638. LAKE RONKONKOMA–LAKESIDE– 981-7100. Thru June 2: "Tootsie."

639. LINDENHURST–LINDENHURST– 888-5400. Thru June 2: "Monty Python's The Meaning of Life." Beg. June 3: "Something Wicked This Way Comes."

640. MATTITUCK–MATTITUCK– 298-4405. #1–Thru June 2: "Flashdance." #2–Thru June 2: "E.T., the Extra-Terrestrial." #3–Thru June 2: "Doctor Detroit."

641. MONTAUK–THE MOVIES– 668-2393. June 3-5: "Tender Mercies."

642. NESCONSET–SMITHTOWN ALL-WEATHER INDOOR– 265-8118. Thru June 2: "Chained Heat." Beg. June 3: "Psycho II." **OUTDOOR**–Thru June 2: "Tough Enough"; "Taps." Beg. June 3: "Pink Motel."

643. NORTH BABYLON–NORTH BABYLON– 667-2495. #1–"Tough Enough." #2–Thru June 2: "Gates of Hell." Beg. June 3: "48 Hrs."

644. NORTHPORT–NORTHPORT– 261-8600. Thru June 2: "The Outsiders." Beg. June 3: "Something Wicked This Way Comes."

645. OAKDALE–OAKDALE– 589-8118. Thru June 2: "48 Hrs." Beg. June 3: "Still Smoking."

646. OCEAN BEACH–COMMUNITY– 583-5184. June 3-5: "My Favorite Year."

648. PATCHOGUE–PATCHOGUE– 475-0601. #1–Thru June 2: "My Tutor." Beg. June 3: "WarGames." #2–"Flashdance." #3–Thru June 2: "Tough Enough." Beg. June 3: "WarGames."

649. PATCHOGUE–RKO PLAZA– 475-5225. #1–"Blue Thunder." #2–Thru June 2: "Gandhi."

650. PATCHOGUE–SUNRISE ALL-WEATHER INDOOR– 363-7200. "Return of the Jedi." **OUTDOOR**–Thru June 2: "Still Smoking"; "Up in Smoke." Beg. June 3: "The Man With Two Brains."

651. PATCHOGUE–SUNWAVE– 475-7766. #1–"Spacehunter: Adventures in the Forbidden Zone." #2–"Chained Heat."

653. PORT JEFFERSON–MINI EAST– 928-6555. **EAST**–Thru June 2: "Local Hero." Beg. June 3: "Psycho II." **WEST**–"Chained Heat."

654. PORT JEFFERSON STATION–RKO BROOKHAVEN– 473-1200. Thru May 31: "Raiders of the Lost Ark." Beg. June 1: "Sophie's Choice."

655. RIVERHEAD–SUFFOLK– 727-3133. Thru June 2: "Still Smoking"; "Airplane II: The Sequel."

656. ROCKY POINT–DRIVE-IN– 744-8900. "Blue Thunder"; "Blade Runner."

657. SAG HARBOR–SAG HARBOR– 725-0010 June 3-5: "Lianna."

658. SAYVILLE–SAYVILLE– 589-0232. #1–Thru June 2: "Still Smoking." Beg. June 3: "The Man With Two Brains." #2–Thru June 2: "Local Hero." #3–Thru June 2: "E.T., the Extra-Terrestrial."

659. SHIRLEY–DRIVE-IN– 281-5444. Thru June 2: "Chained Heat"; "Madman." Beg. June 3: "Psycho II"; "Bad Boys."

660. SHIRLEY TWIN– 281-4466 #1–Thru June 3: "Still Smoking." #2–Thru June 2: "The Outsiders."

662. SMITHTOWN–SMITHTOWN– 265-1551. Thru June 2: "Doctor Detroit." Beg. June 3: "The Man With Two Brains."

663. SOUTHAMPTON–SOUTHAMPTON– 283-1300. #1–"Blue Thunder." #2–Thru June 2: "Breathless (1983)." Beg. June 3: "The Man With Two Brains."

664. STONY BROOK–LOEWS– 751-2300. #1–"Blue Thunder." #2–"Spacehunter: Adventures in the Forbidden Zone." #3–"Breathless (1983)."

666. WEST ISLIP–TWIN– 669-2626. #1–Thru June 2: "Tootsie." Beg. June 3: "Monty Python's The Meaning of Life." #2–Thru June 2: "Still Smoking." Beg. June 3: "Max Dugan Returns."

667. WESTHAMPTON–HAMPTON ARTS– 288-2600. "Flashdance."

668. WESTHAMPTON–WESTHAMPTON– 288-1500. Thru June 2: "Local Hero." Beg. June 3 (tent.): "Tough Enough."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE–BEDFORD PLAYHOUSE– 234-7300. #1–"Spacehunter: Adventures in the Forbidden Zone." #2–Thru June 2: "Still Smoking." Beg. June 3: "The Man With Two Brains."

701. BEDFORD VILLAGE–CINEMA 22– 234-9577. "Flashdance."

702. BRONXVILLE–BRONXVILLE– 961-4030. #1–"My Tutor." #2–Thru June 2: "To Begin Again." Beg. June 3: "The Man With Two Brains." #3–"Cloud Hero."

703. CROSS RIVER–CINEMA– 763-8811. Thru June 2: "Monty Python's The Meaning of Life."

705. GREENBURGH–CINEMA 100– 946-4680. #1–Beg. June 3: "Psycho II." #2–Thru June 2: "My Tutor." Beg. June 3: "The Man With Two Brains."

707. HARTSDALE–CINEMA– 428-2200. #1–"Spacehunter: Adventures in the Forbidden Zone." #2–"Flashdance." #3–"Breathless (1983)." #4–Thru June 2: "Gandhi." Beg. June 3: "WarGames."

708. LARCHMONT–PLAYHOUSE– 834-3001 Thru June 2: "Betrayal." Beg. June 3: "WarGames."

709. MAMARONECK–PLAYHOUSE– 698-2200. #1–"Tough Enough." #2–Thru June 2: "My Tutor." Beg. June 3: "Psycho II." #3–Thru June 2: "Gates of Hell." Beg. June 3: "The Man With Two Brains." #4–"Chained Heat."

710. MOUNT KISCO–MOUNT KISCO– 666-6900. #1–"Blue Thunder." #2–"Breathless (1983)."

711. MOUNT VERNON–PARKWAY– 664-3311 Thru June 2: "Chained Heat." Beg. June 3: "Tootsie."

712. NEW ROCHELLE–LOEWS– 632-1700. #1–"Blue Thunder." #2–"Spacehunter: Adventures in the Forbidden Zone."

714. NEW ROCHELLE–RKO PROCTORS– 632-1100. #1–"Breathless (1983)." #2–"Flashdance." #3–"Return of the Jedi." #4–Thru June 2: "The Mack"; "Gates of Hell." #5–"Tough Enough."

715. NEW ROCHELLE–TOWN– 632-4000. Thru June 2: "My Tutor."

716. OSSINING–ARCADIAN– 941-5200 #1–Thru June 2: "Breathless (1983)." #2–"Spacehunter: Adventures in the Forbidden Zone."

717. PEEKSKILL–BEACH– 737-6262. #1–"Breathless (1983)." #2–"Spacehunter: Adventures in the Forbidden Zone." #3–"Tough Enough." #4–Thru June 2: "Chained Heat." Beg. June 3 (tent.): "The Man With Two Brains."

719. PEEKSKILL–WESTCHESTER MALL– 528-8822. #1–"Return of the Jedi." #2–"Blue Thunder." #3–"Flashdance." #4–Thru June 2: "My Tutor."

720. PELHAM–PICTURE HOUSE– 738-3160 Thru June 2: "Tootsie."

722. RYE–RYE RIDGE– 939-8177. #1–"Flashdance." #2–Thru June 2: "Breathless (1983)." Beg. June 3: "WarGames."

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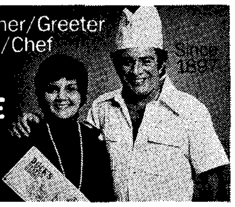

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723. **SCARSDALE–FINE ARTS**– 723-6699. "Baby, It's You."

724. **SCARSDALE–PLAZA**– 725-0078. Thru June 2: "Max Dugan Returns."

726. **WHITE PLAINS–COLONY**– 948-8828. "Gates of Hell."

727. **WHITE PLAINS–GALLERIA**– 997-8198. #1–"Blue Thunder." #2–"Tough Enough."

728. **WHITE PLAINS–UA CINEMA**– 946-2820. "Return of the Jedi."

730. **YONKERS–CENTRAL PLAZA**– 793-3232. #1–"Return of the Jedi." #2–Thru June 2: "Exposed."

731. **YONKERS–KENT**– 237-3440. Thru June 2: "My Tutor"; "Bad Boys." Beg. June 3: "48 Hrs."; "Airplane II: The Sequel."

732. **YONKERS–MOVIELAND**– 793-0002. #1–"Blue Thunder." #2–"Breathless (1983)." #3–Thru June 2: "Flashdance." Beg. June 3: "WarGames." #4–Thru June 2: "Doctor Detroit." Beg. June 3: "Psycho II."

735. **YORKTOWN HEIGHTS–TRIANGLE**– 245-7555. #1–Thru June 2: "Tootsie." Beg. June 3: "WarGames." #2–Thru June 2: "Gates of Hell." Beg. June 3 (tent.): "Psycho II."

Rockland County

740. **BLAUVELT–NYACK DRIVE-IN**– 358-1844. Thru June 2: "My Tutor"; "Private Lessons." Beg. June 3: "The Man With Two Brains."

744. **NANUET–ROUTE 59**– 623-3355. Thru June 2: "Doctor Detroit." Beg. June 3: "Psycho II."

745. **NANUET–THE MOVIES**– 623-0211. #1–"My Tutor." #2–"Spacehunter: Adventures in the Forbidden Zone." #3–Program unavailable. #4–"Gates of Hell." #5–"Blue Thunder."

746. **NEW CITY–TOWN**– 634-5100. #1–"Blue Thunder." #2–"Flashdance."

747. **NEW CITY–UA CINEMA 304**– 634-8200. #1–Thru June 2: "My Tutor." Beg. June 3 (tent.): "Pink Motel." #2–"Spacehunter: Adventures in the Forbidden Zone."

748. **NYACK–CINEMA EAST**– 358-6631. "Betrayal."

750. **ORANGEBURG–303 DRIVE-IN**– 359-2021. Thru June 2: "Blue Thunder"; "The Toy." Beg. June 3: "Psycho II"; "Bad Boys."

751. **PEARL RIVER–CENTRAL**– 735-2530. "Tough Enough."

752. **PEARL RIVER–PEARL RIVER**– 735-6500. "Flashdance."

754. **SPRING VALLEY–CINEMA 45**– 352-1445. "Breathless (1983)."

755. **STONY POINT–9 W CINEMA**– 942-0303. "Tough Enough."

756. **SUFFERN–LAFAYETTE**– 357-6030. "Return of the Jedi."

758. **WEST HAVERSTRAW–PLAZA**– 947-2220. "Still Smoking."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD–FINE ARTS**– 775-0070. #1–"Chained Heat." #2–"Breathless (1983)."

774. **DANBURY–CINE**– 743-2200. #1–"Blue Thunder." #2–"Tough Enough." #3–Thru June 2: "My Tutor." Beg. June 3: "WarGames."

775. **DANBURY–CINEMA**– 748-2923. #1–"Return of the Jedi." #2–"Flashdance."

777. **DANBURY–PALACE**– 748-7496. #1–"Peter Pan." #2–Thru June 2: "Jimmy the Kid." Beg. June 3: "The Man With Two Brains." #3–"Spacehunter: Adventures in the Forbidden Zone."

778. **DARIEN–PLAYHOUSE**– 655-0100. Thru June 2: "Breathless (1983)." Beg. June 3: "WarGames."

779. **FAIRFIELD–COMMUNITY**– 255-6555. #1–"Chained Heat." #2–"Spacehunter: Adventures in the Forbidden Zone."

781. **GREENWICH–CINEMA**– 869-6030. "Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean."

782. **GREENWICH–PLAZA**– 869-4030. #1–Thru June 2: "Peter Pan." Beg. June 3: "WarGames." #2–"Baby, It's You." #3–"Betrayal."

783. **NEW CANAAN–PLAYHOUSE**– 966-0600. "Return of the Jedi."

784. **NORWALK–CINEMA**– 838-4504. #1–"Spacehunter: Adventures in the Forbidden Zone."

785. **NORWALK–NORWALK**– 866-3010. "Chained Heat."

788. **SOUTH NORWALK–SONO**– 866-9202. May 31: "Napoleon." June 1-3: "Boy and His Dog"; "Death Race 2000." June 4-5: "The Stationmaster's Wife."

789. **SPRINGDALE–STATE**– 325-0250. "Gandhi."

790. **STAMFORD–AVON**– 324-9205. #1–"Spacehunter: Adventures in the Forbidden Zone." #2–Thru June 2: "Tough Enough." Beg. June 3: "The Man With Two Brains."

791. **STAMFORD–CINEMA**– 324-3100. #1–"Flashdance." #2–"Still Smoking." #3–"My Tutor."

792. **STAMFORD–RIDGEWAY**– 323-5000. #1–"Return of the Jedi." #2–"Blue Thunder."

793. **TRUMBULL–TRANS-LUX**– 374-0462. #1–"Blue Thunder." #2–"Spacehunter: Adventures in the Forbidden Zone." #3–Thru June 2: "Still Smoking." Beg. June 3: "WarGames."

795. **WESTPORT–FINE ARTS**– 227-3324. #1–"Blue Thunder." #2–"Return of the Jedi." #3–227-9619. "My Tutor." #4–226-6666. "Breathless (1983)."

796. **WESTPORT–POST**– 227-0500. "Flashdance."

798. **WILTON–CINEMA**– 762-5678. "Raiders of the Lost Ark."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON–LINCOLN**– 997-6873. #1–"Spacehunter: Adventures in the Forbidden Zone." #2–"Return of the Jedi." 3–"Blue Thunder."

801. **HARRISON–WARNER**– 482-8550. #1–Thru June 2: "Still Smoking." Beg. June 3: "Psycho II." #2–Thru June 2: "Tough Enough." Beg. June 3: "The Man With Two Brains."

803. **JERSEY CITY–HUDSON PLAZA**– 433-1100. #1–Thru June 2: "My Tutor." Beg. June 3: "The Man With Two Brains." #2–"Return of the Jedi."

806. **SECAUCUS–LOEWS HARMON COVE**– 866-1000. #1–"Spacehunter: Adventures in the Forbidden Zone." #2–"Still Smoking." #3–"Tough Enough." #4–"The Hunger."

807. **SECAUCUS–LOEWS MEADOW**– 866-6161. #1–"Blue Thunder." #2–"Breathless (1983)." #3–"Flashdance." #4–"Chained Heat." #5–"Doctor Detroit." #6–"My Tutor."

809. **WEST NEW YORK–MAYFAIR**– 865-2010. Thru June 2: "Still Smoking." Beg. June 3: "Gandhi."

Essex County

810. **BLOOMFIELD–CENTER**– 748-7900. "Blue Thunder."

811. **BLOOMFIELD–RKO ROYAL**– 748-3555. #1–"Flashdance." #2–Thru June 2: "The Mack"; "Chained Heat." Beg. June 3: "Pink Motel."

813. **CEDAR GROVE–CINEMA 23**– 239-1462. Thru June 2: "Betrayal." Beg. June 3: "WarGames."

817. **LIVINGSTON–COLONY**– 992-0800. Thru June 2: "Tootsie." Beg. June 3: "The Man With Two Brains."

818. **MAPLEWOOD–MAPLEWOOD**– 763-3100. "Breathless (1983)."

819. **MILLBURN–RKO**– 376-0800. #1–"Exposed." #2–Thru June 2: "My Tutor."

821. **MONTCLAIR–CLARIDGE**– 746-5564. #1–Thru June 2: "Sophie's Choice." Beg. June 3: "Psycho II." #2–"Breathless (1983)." #3–"Gandhi."

822. **MONTCLAIR–WELLMONT**– 783-9500. #1–Thru June 2: "Gates of Hell." #2–"Spacehunter: Adventures in the Forbidden Zone." #3–"Tough Enough."

825. **NUTLEY–FRANKLIN**– 667-1777. #1–Thru June 1: "Tough Enough." Beg. June 3: "WarGames." #2–Thru June 2: "The Outsiders." Beg. June 3: "The Man With Two Brains." #3–Thru June 2: "Max Dugan Returns."

827. **UPPER MONTCLAIR–BELLEVUE**– 744-1455. Thru June 2: "My Tutor." Beg. June 3 (tent.): "Sophie's Choice"

828. **VERONA–VERONA**– 239-0880. Thru June 2: "Max Dugan Returns." Beg. June 3: "The Man With Two Brains."

829. **WEST CALDWELL–CINEMA WEST**– 575-9085. "Tough Enough."

830. **WEST ORANGE–ESSEX GREEN**– 731-7755. #1–"Return of the Jedi." #2–"Local Hero." #3–"Blue Thunder."

Union County

840. **BERKELEY HEIGHTS–BERKELEY**– 464-8888. Thru June 2: "Tootsie."

841. **CRANFORD–RKO**– 276-9120. #1–"Spacehunter: Adventures in the Forbidden Zone." #2–Tent.: "Tough Enough."

842. **ELIZABETH–ELMORA**– 352-3483. Thru June 2: "Max Dugan Returns"; "I Ought to Be in Pictures."

846. **LINDEN–TWIN**– 925-9787. #1–Thru June 2: "My Tutor." Beg. June 3: "Psycho II." #2–Thru June 2: "Gates of Hell." Beg. June 3: "WarGames."

848. **ROSELLE PARK–PARK**– 245-0358. Thru June 2: "Tootsie."

849. **SUMMIT–STRAND**– 273-3900. Thru June 2: "To Begin Again." Beg. June 3: "The Man With Two Brains."

851. **UNION–FIVE POINTS**– 964-3466. "Breathless (1983)."

852. **UNION–LOST PICTURE SHOW**– 964-4497. Thru June 2: "Gandhi."

854. **UNION–RKO**– 686-4373. #1–"Flashdance." #2–"Blue Thunder."

857. **WESTFIELD–RIALTO**– 232-1288. #1–Thru June 2: "Chained Heat." Beg. June 3: "The Man With Two Brains." #2–Thru June 2: "My Tutor." Beg. June 3: "WarGames." #3–Thru June 2: "Gates of Hell." Beg. June 3: "Psycho II."

858. **WESTFIELD–TWIN**– 654-4720. #1–Thru June 2: "Local Hero." #2–Thru June 2: "Tootsie."

Bergen County

860. **BERGENFIELD–PALACE**– 385-1600. Thru June 2: "Tootsie." Beg. June 3: "WarGames."

861. **CLOSTER–CLOSTER**– 768-8800. "Tough Enough."

862. **EDGEWATER–LOEWS SHOWBOAT**– 941-3660. #1–"Flashdance." #2–"Spacehunter: Adventures in the Forbidden Zone." #3–"Breathless (1983)." #4–"Still Smoking."

863. **EMERSON–TOWN**– 261-1000. "Blue Thunder."

864. **FAIR LAWN–HYWAY**– 796-1717. #1–Thru June 2: "Chained Heat." Beg. June 3: "Psycho II." #2–Thru June 2: "Gates of Hell." Beg. June 3: "The Man With Two Brains."

866. **FAIRVIEW–TWIN**– 941-2424. #1–"Tough Enough." #2–Program unavailable.

867. **FORT LEE–LINWOOD**– 944-6900. #1–Thru June 2: "My Tutor." Beg. June 3 (tent.): "Pink Motel." #2–"Chained Heat."

868. **FORT LEE–SHARON**– 224-0202. "Return of the Jedi."

871. **HACKENSACK–RKO ORITANI**– 343-8844. #1–Thru June 2: "Chained Heat"; "Madman." Beg. June 3: "Psycho II." #2–Thru June 2: "Still Smoking." Beg. June 3: "The Man With Two Brains." #3–Thru June 2: "Gates of Hell"; "Funeral Home."

873. **OAKLAND–TWIN**– 337-4478. #1–"Spacehunter: Adventures in the Forbidden Zone." #2–"Blue Thunder."

874. **PALISADES PARK–PARK LANE**– 944-1086. #1–Thru June 2: "Max Dugan Returns." #2–Thru June 2: "Tootsie."

875. **PARAMUS–BERGEN MALL**– 845-4449. Thru June 2: "Exposed." Beg. June 3: "The Man With Two Brains."

876. **PARAMUS–CINEMA 35**– 845-5070. Thru June 2: "Doctor Detroit." Beg. June 3: "Psycho II."

878. **PARAMUS–RKO ROUTE 4**– 487-7909. #1–"Return of the Jedi." #2–"Flashdance." #3–"Blue Thunder." #4–"Spacehunter: Adventures in the Forbidden Zone." #5–Thru June 2: "Baby, It's You." #6–"Breathless (1983)." #7–"Return of the Jedi."

879. **PARAMUS–RKO ROUTE 17**– 843-3830. #1–"My Tutor." #2–Thru June 2: "Tough Enough." Beg. June 3: "WarGames."

880. **RAMSEY–CINEMA**– 825-2090. Thru June 2: "The Sword in the Stone."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York*'s critic.**

ANGELO, MY LOVE—(1hr. 55m., '83) Robert Duvall's sprawling, rambunctious movie about Gypsies asks us to be charmed by an eleven-year-old baby macho who snaps his fingers commandingly at grown women. In this case, as in others, Duvall may have miscalculated. There's some color and some vital life in this movie, but for the most part Duvall has made the lying, thieving Gypsies depressingly petty and argumentative rather than poetic or inspired. The directing style is nagging, semi-improvisational, à la Cassavetes. **86**

★ **BABY, IT'S YOU**—(1hr. 45m., '83) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano) who calls himself Sheik and a bright, ambitious, upper-middle-class Jewish girl, Jill Rosen (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The writer-director John Sayles has based the material on an autobiographical story by the producer Amy Robinson, and he stays much closer to Jill than Sheik, an imbalance that hurts the movie badly. Smallish and slender, Rosanna Arquette has a spunky embattled quality, like a prettier Rita Tushingham; she makes us like Jill in everything she does, even when the girl is lusting after status. Spano's Sheik has Valentino eyes, but he's a little too moist in his eagerness to play teen idol; Spano makes him foolish-looking but touching and likeable—a romantic lover. The affair is set against the changing culture of the sixties. When Jill gets to Sarah Lawrence, she's ludicrously overdressed, and her struggles to keep up with the tall, slinky dazzlers who have mastered the casually sloppy style is a triumph of gentle satire. R. **6, 51, 93, 723, 782, 878**

BETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. **6, 62, 93, 523, 708, 748, 782, 813**

BILL COSBY HIMSELF—(1hr 33m., '83) Cosby filmed live during his 1981 one-man show in Ontario. PG. **54**

BLUE THUNDER—(1hr. 50m., '83) A well-engineered love poem to whirlybirds. In Los Angeles, police helicopters break up robberies, eavesdrop on couples making love, swoop under bridges, and flip backward in 360 degree loops. They do everything but help old ladies cross the street and remove chewing gum from beneath park benches. But wait! Unnamed fascist elements in the federal government want to pervert this noble machine—change it from a benign instrument of urban patrol to an attack weapon that machine guns unruly citizens from the air. They introduce Blue Thunder, a high-speed helicopter with a fiercely serrated tail, like the body of Captain Nemo's submarine in *20,000 Leagues Under the Sea*. We can tell that the helicopter is evil—its test pilot (Malcolm McDowell) has hair dyed Nazi blond and an irritatingly flip British accent. An honest cop (Roy Scheider) kidnaps the bird and does battle with the evil pilot as well as a pair of F-16s and a variety of police cars. Exciting and well-made, *Blue Thunder* is still kid stuff. With Daniel Stern, Candy Clark, and the late Warren Oates. Written by Dan O'Bannon and Don Jakoby; directed by John Badham. R. **24, 33, 80, 100, 104, 105, 109, 114, 115, 202, 210, 215, 223, 236, 237, 303, 401, 402, 408, 410, 412, 448, 500, 521, 529, 531, 541, 550, 559, 567, 573, 602, 608, 617, 622, 633, 635, 649, 656, 663, 664, 710, 712, 719, 727, 732, 745, 746, 750, 774, 792, 793, 795, 800, 807, 810, 830, 854, 863, 873, 878**

BREATHLESS (1983)—(1hr. 45m.) In this dreadful American re-make of Jean-Luc Godard's 1960 classic, the much-undressed Richard Gere plays a lowlife stud and car thief who is always jiving, shaking, pumping his hips and shoulders. Gere makes the lowlife so anxious and narcissistic that he's not even enjoyable as a sexual *image,* yet we're obviously supposed to take him as a crumbum saint, a man too alive sexually to conform. In a reversal of the original characters' nationalities, Gere's young hood chases a French architecture student (Valeris Kaprisky) at UCLA, but the story now makes no sense. A French girl in Angeles doesn't have anything remotely comparable to the cultural/erotic significance of Jean Seberg's immortal American college girl abroad. There are a few moments when director Jim McBride sends Gere and Kaprisky racing through the Los Angeles night, or slamming in and out of some scuzzy bar, and the movie comes alive as a seedy-romantic poem about life on the lam, but most of the film is tiresome, and naively bad. L.M. Kit Carson worked with Mc Bride on the screenplay. R. **23, 32, 60, 103, 105, 202, 225, 300, 304, 402, 408, 410, 412, 426, 448, 501, 529, 531, 545, 550, 554, 567, 570, 606, 628, 632, 663, 664, 707, 710, 714, 716, 717, 722, 732, 754, 773, 778, 795, 807, 818, 821, 851, 862, 878**

CHICKEN RANCH—(1hr. 27m., '83) Documenting life in a legal brothel located 50 miles from Las Vegas. Dir. Sandi Sissel, Nicholas Broomfield. **2**

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **97**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **88**

DOCTOR DETROIT—(2hrs. 3m., '83) As a fussy English professor, who falls in with Chicago's shiniest pimps and prostitutes and then faces down a rival gang, Dan Aykroyd is trying to be fussy with the most obvious material in the world. He gets some of his laughs, but the movie is too broad, too clumsy, and about as inventive as an Abbott & Costello two-reeler. Directed by Michael Pressman. R. **32, 82, 640, 662, 732, 744, 807, 876**

★ **E.T., THE EXTRA-TERRESTRIAL**—(1hr 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **36, 97, 203, 612, 613, 635, 640, 658**

EXPOSED—(1hr. 39m., '83) Ludicrous but far from boring. A sulky, unformed beauty (Nastassia Kinski) drops out of college, moves to New York, becomes a world-famous model overnight, and falls in love with a virtuoso violinist (Rudolf Nureyev), who, in his spare time, hunts terrorists, and who sends the heroine into the Paris lair of an international thug (Harvey Keitel). This high-fashion/classical music/terrorism thriller hasn't a single moment of plausibility, but writer-director James Toback has some juice, some rich eccentricity in his personality, and his movie is so peculiarly, lusciously absurd that it's almost likable. An incurable college romantic, Toback is bored by the task of laying down the floorboards of a movie; instead he's fascinated by scenes in which extraordinary individuals—celebrities of the spirit—meet and size each other up. Nothing much follows the meetings. It's a cocktail party movie, but at least the guests are amusing. R. **16, 30, 58, 92, 234, 308, 418, 423, 603, 730, 819, 875**

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. **21, 35, 38, 74, 104, 111, 205, 210, 223, 303, 411, 419, 423, 426, 450, 519, 529, 531, 541, 552, 567, 603, 615, 628, 630, 640, 648, 667, 701, 707, 714, 719, 722, 732, 746, 752, 775, 791, 796, 807, 811, 854, 862, 878**

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. **45, 208, 211, 232, 422, 511, 513, 535, 548, 554, 555, 566, 603, 649, 707, 789, 809, 821, 852**

HEADS OR TAILS—(1hr. 40m., '83) In French, Eng subtitles. A detective whose wife has just died, becomes friends with the woman who is suspected of murdering her. Dir. Robert Enrico, with Philippe Noiret, Michel Serrault. **90**

HUNGER, THE—(1hr. 38m., '83) An elegant and silvery horror movie about Susan Sarandon's breasts, snarling chimpanzees, blood, Catherine Deneuve's teeth, shafts of smoke-filled light, marble hallways, and David Bowie. The plot has something to do with immortality and vampirism, but the real subject is a certain kind of sleek high-fashion imagery that bores certain people beyond printable description. Directed by Tony Scott, who, like so many recent English directors, emerged from TV commercials

They're great at images and editing, the English; it's directing that they have no talent for. This chic, vaguely disgusting movie, could rightly be called "decadent". R. **7, 46, 78, 92, 97, 806**

LA BOUM—(1hr. 50m., '83) In French, Eng. subtitles. A farcical comedy involving a couple experiencing marriage difficulties, and their daughter, who is involved in her first romance. Dir Claude Pinoteau, with Claude Brasseur, Brigitte Foussey, Sophie Marceau. PG. **55**

★**LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime,* the Comtesse, and Casanova. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. **16, 86**

LA TRAVIATA—(1hr. 52m., '83) The Franco Zeffirelli production of Verdi's most delicate opera is luxurious, overwrought, and occasionally a bit silly. Zeffirelli gets a great acting performance out of soprano Teresa Stratas, whose Violetta is perhaps more feverish and brittle than anyone else's, but he almost ruins the performance with over-lavish decoration, too much movement, too much sentiment, and an oppressive literal-mindedness. Everything has to be spelled out; every emotion is a little moist. Stratas's singing sounds a little pinched and edgy, but that may well be the fault of the soundtrack, which is clear but cold and steely. As Alfredo, Placido Domingo is a bit stolid as an actor and vocally a little too large-scale for the role (he seems incapable of quiet, delicate singing). Cornell MacNeil looks rather worn and sings with a frayed voice, as the elder Germont. James Levine, working with the Metropolitan Opera Orchestra and Chorus, conducts vigorously. **56**

LA TRUITE—(1hr. 50m., '83) In French, Eng. subtitles. A country girl becomes involved with a group of socialites who continually manipulate each other for domination and control. Dir. Joseph Losey, with Isabelle Huppert, Jean-Pierre Cassel. R. **60**

LIANNA—(1hr. 55m., '83) In this earnest comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor husband (Jon DeVries) when she was a student, has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The movie is less about the threat that her assertion of freedom poses to her family than about her tentative, fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and the latest clichés in "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his untextured style may work for a lot of people: it allows them to concentrate more fully on the relationships and thus it offers them what seems like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for anecdote, swallowed embarrassments, and the dither and regrets of educated people. R. **14, 90, 213, 534, 657**

★**LOCAL HERO**—(1hr. 50m., '83) The Scottish writer-director Bill Forsyth (*Gregory's Girl*) has created a mood of lulling whimsy that grows in strength as the movie goes on. Mac (Peter Riegert), a competent but buttoned-up-tight young oil executive from Houston, is sent by his boss, the half-mad corporate genius Happer (Burt Lancaster) to buy (lock, stock and barrel) a small Scottish village, Ferness, in order to turn it into an oil refinery. Arriving at the place, Mac falls under a spell. He's wandered into a peaceable kingdom, a place of wonders. Shooting stars and the northern lights throb in the night; an (apparent) mermaid with a degree in marine biology rises from the sea, and Mac loses his will to dominate. Forsyth explains nothing, never prepares a joke, and never comments on it after he's made it The incongruities pile up, but in the end they join together for us in a kind of harmony. We're teased out of our sense of rationality by the consistency of Forsyth's errant view. When Happer arrives at the end, in one of the truly magical moments in recent movies, the triumph of Ferness is complete. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. With Peter Capaldi and Denis Lawson. **22, 71, 211, 438, 513, 574, 653, 658, 668, 830, 858**

MAN WITH TWO BRAINS, THE—(1hr. 30m., '83) A love story/comedy about an accomplished neurosurgeon. Dir. Carl Reiner, with Steve Martin, Kathleen Turner. R. **9, 30, 71, 201, 204, 213, 225, 302, 304, 418, 422, 428, 512, 526, 533, 541, 554, 573, 603, 608, 619, 629, 635, 636, 650, 658, 662, 663, 700, 702, 705, 709, 717, 740, 777, 790, 801, 803, 817, 825, 828, 849, 857, 864, 871, 875**

MONTY PYTHON'S THE MEANING OF LIFE—(1hr. 43m., '83) The boys will probably never be quite right for movies. Too many funny fellows (six) perform at once, and you don't develop a personal attachment to any of them. They're too manic, too insistently goony to offer deeper satisfactions. This latest farrago is their most violent and obscene work yet and, at times, their funniest. The sketches have something to do with the Big Questions—birth, education, God, sex, digestion, organs (male), breasts (female), and death. John Cleese has a great bit as an earnest teacher trying to hold the interest of his bored male students through a lecture-demonstration on sex. "Vaginal *juices,*" he says. "Name two ways to get them *flowing.*" There is also a hilarious and disgusting episode involving the world's fattest man and his inability to hold down his dinner in a posh French restaurant. The scene, putting it mildly, is memorable. With Michael Palin, Graham Chapman, Terry Gilliam, and Eric Idle. Terry Jones directed. R. **16, 32, 511, 516, 549, 609, 639, 666, 703**

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone.* It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. **86, 534, 559**

NUDO DI DONNA—(1hr. 52m., '83) In Italian, Eng. subtitles. A complex comedy set during a traditional carnival in Venice. Dir. Nino Manfredi, with Manfredi and Eleonora Giorgi. **16, 47, 70**

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role —the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs" —working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. **9, 38**

PSYCHO II—(1hr. 50m., '83) Norman Bates, Hitchcock's character from the original *Psycho,* comes home after 22 years in a mental institution. Dir. Richard Franklin, with Anthony Perkins, Vera Miles. R. **20, 41, 70, 102, 103, 109, 201, 206, 210, 212, 237, 413, 420, 422, 427, 439, 512, 518, 528, 533, 536, 571, 573, 604, 618, 620, 625, 642, 653, 659, 705, 709, 732, 735, 744, 750, 801, 821, 846, 857, 864, 871, 876**

RETURN OF THE JEDI—(2hrs., 13m., '83) It features spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F.A.O. Schwarz. One is grateful for so much craftsmanship and savvy and also a bit wearied—the opening blast of John Williams's familiar brass theme has become the anthem of a merchandising concept that has completely triumphed. Since the original, parodostic *Star Wars,* George Lucas has confined the jokes to the costuming and the furry creatures. The basic material is now heavy and square. In this resolution of the cycle's themes, Luke Skywalker (Mark Hamill) struggles against his father and the Emperor himself, who turns out to be sepulchral old wheeze in a black hood who extends his fingers and mutters threats like the Wicked Witch of the West. Harrison Ford and Carrie Fisher look dulled out by their pulp lines, though the people designing the creatures (Phil Tippett, Stuart Freeborn) haven't lost their edge. Directed by Richard Marquand. **24, 31, 80, 100, 109, 115, 201, 203, 212, 234, 306, 403, 411, 420, 422, 428, 512, 517, 519, 523, 528, 540, 558, 567, 602, 617, 625, 627, 632, 650, 714, 719, 728, 730, 756, 775, 783, 792, 795, 800, 803, 830, 868, 878**

★**SAY AMEN, SOMEBODY**—(1hr 40m., '83) A thrilling documentary about black gospel singers directed by George T. Nierenberg. These performers give so much of themselves that they seem enraptured, even transfigured, before our eyes. The framework for the movie is a tribute, at the Antioch Baptist Church in St. Louis, for Willie Mae Ford Smith, who has been singing and teaching gospel music for 60 years. After her various protégés sing, Willie Mae Ford Smith stands up in front of the congregation and sings "Canaan," moving back and forth in front of the congregation without the aid of the aluminum walker she normally requires, and the other singers' exaltations become equal to hers. It's a great moment. And Nierenberg has some wonderful interviews with Thomas A. Dorsey, the former blues accompanist and band leader who became the founder of modern gospel music and its greatest composer. When Dorsey, now 83, conducts choral groups with his huge hands, which he whirs around like threshers, he radiates a fierce pleasure in the redemptive powers of music. These people made something out of nothing, and they've kept their traditions alive. G. **73**

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayble role —Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. **20, 58, 235, 502, 524, 551, 654, 821, 827**

SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE—(1hr. 30m., '83) A sci-fi adventure story about two independent loners who form an uneasy partnership on the plague-infested planet Terra Eleven. Dir. Lamont Johnson, with Peter Strauss, Molly Ringwald. PG. **24, 33, 72, 83, 100, 111, 205, 212, 215, 234, 236, 237, 305, 401, 403, 411, 414, 417, 426, 447, 518, 531, 533, 541, 552, 554, 567, 573, 600, 606, 616, 625, 632, 651, 664, 700, 707, 712, 716, 717, 745, 747, 777, 779, 784, 790, 793, 800, 806, 822, 841, 862, 873, 878**

STILL SMOKING—(1hr. 31m., '83) Cheech and Chong get invited to a Dolly Parton/Burt Reynolds Film Festival in Amsterdam. Dir. Thomas Chong, with Cheech Morin. R. **32, 437, 450, 451, 453, 513, 619, 636, 645, 650, 655, 658, 660, 666, 700, 758, 791, 793, 801, 806, 809, 862, 871**

SWORD IN THE STONE, THE—(1hr 19m., '83) Animated Disney version of the legend of King Arthur as a young boy. G. **880**

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies.* With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. **16, 44, 92, 535, 574, 641**

THEY DON'T WEAR BLACK TIE—(2hrs., '83) In Portuguese, Eng. subtitles. A union strike, called in response to overwhelming economic conditions, divides a Brazilian family. Based on the play by Gianfrancesco Guarnieri. Dir. Leon Hirszman. **88**

TO BEGIN AGAIN—(1hr. 33m., '83) In Spanish, Eng. subtitles. The Oscar-winner for best foreign film is tepid, genteel, and no more than mildly interesting. A Spanish poet and novelist, exiled to America since the Civil War, return to Spain in 1981 after receiving the Nobel Prize and revisits old friends and lovers. The movie employs the hoariest of sentimental devices—the hero has only six months to live and must recapture his life all at once. The star, Antonio Ferrandis, is a deplorably serene old codger but some of the minor actors are first-rate. Dir. Jose Luis Garci. PG. **14, 61, 92, 113, 414, 418, 533, 537, 702, 849**

★ **TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then *becomes* Dorothy —or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. **11, 76, 85, 97, 232, 406, 416, 535, 542, 547, 549, 570, 630, 638, 666, 711, 720, 735, 817, 840, 848, 858, 860, 874**

TOUGH ENOUGH—(1hr. 46m., '83) The desire to be a country western singer, along with the need to support a family, draws a man into the amateur boxing ring for money. Dir. Richard O. Fleischer, with Dennis Quaid, Warren Oates. PG. **32, 70, 99, 206, 212, 215, 228, 231, 233, 300, 302, 420, 422, 424, 428, 530, 536, 541, 558, 561, 567, 571, 608, 621, 625, 642, 643, 648, 668, 709, 714, 717, 727, 751, 755, 774, 790, 801, 806, 822, 825, 829, 841, 861, 866, 879**

WARGAMES—(1hr. 53m., '83) Reviewed in this issue. PG. **14, 37, 78, 104, 114, 201, 203, 213, 234, 412, 414, 417, 426, 447, 501, 546, 552, 554, 566, 570, 600, 603, 621, 625, 626, 631, 632, 635, 648, 707, 708, 722, 732, 735, 774, 778, 782, 793, 813, 825, 846, 857, 860, 879**

WHITE ROSE, THE—(1hr. 48m., '83) A decent, unimpassioned account of the four university students who attacked the Nazi juggernaut with leaflets and graffiti at Munich in 1943. The movie leaves one with more questions than answers: Did the four students have any political ideas? What sustained them besides personal goodness? And if goodness was all, how could they be so naïve as to think they could have an effect at that stage of the Nazi rule? One gets the impression from this stolidly noble movie that they weren't very bright, which was surely not intentional. Directed by Michael Verhoeven. With Lina Stolze and Wulf Kessler. **57**

YEAR OF LIVING DANGEROUSLY, THE—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. **97**

Revivals

AMARCORD—(2hrs. 7m., '74) In Italian, Eng. subtitles. Fellini's best movie in recent years is an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. **95**

AND NOW FOR SOMETHING COMPLETELY DIFFERENT—(1hr. 22m., '72) An often hilarious collection of blackout skits, animation, commentary, and asides from the marvelous Monty Python performers. Dir. John MacNaughton. **13**

ANDY WARHOL'S BAD—(1hr. 45m., '77) Warhol's grisly, controversial film about a suburban electrolysist who operates a mini-Murder, Inc., staffed by some of the strangest women imaginable. With Carroll Baker, Perry King and Susan Tyrrell. Dir. Jed Johnson. **7**

ARSENIC AND OLD LACE—(1hr. 58m., '44) A hilarious, macabre comedy adapted from Joseph Kesselring's hit Broadway play, about two elderly ladies in Brooklyn with a penchant for pleasantly poisoning people. With Cary Grant, Josephine Hull, Jean Adair, Raymond Massey, Peter Lorre, Jack Carson and Priscilla Lane. Dir. Frank Capra. **10**

BREATHLESS (1960)—(1hr. 29m.) In French, Eng. subtitles. Jean-Luc Godard's astonshing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **4**

CARRIE—(1hr. 37m., '76) One of the best American movies of the seventies. Sissy Spacek stars as the high school senior who only wants to be accepted by her classmates; Piper Laurie is her religious-fundamentalist mother; John Travolta, Nancy Allen, and Amy Irving are among the kids. The director, Brian De Palma, uses supernatural trickery (Carrie has the gift of making objects move through sheer willpower) in order to heighten adolescent feelings of anxiety and revenge. Carrie's humiliation by her friends is devastating, her revenge unforgettable. From a Stephen King novel. **96**

DINNER AT EIGHT—(1hr. 53m., '33) Still the best of those all-star vehicles, thanks to some of the best comedy timing you'll ever see. Be prepared, however, to put up with corny serious portions by John and Lionel Barrymore. With Marie Dressler, Jean Harlow, Billie Burke and Wallace Beery. Dir. George Cukor. **10**

FAME—(2hrs. 14m., '80) A vivid, juicy musical about of teenage actors, dancers, and musicians at New York's High School of Performing Arts. Written by Christopher Gore and directed by Alan Parker *(Midnight Express),* the movie starts well, emphasizing the ethnic humor and abrasiveness of the city's youth, but then takes a disastrous turn toward maudlin melodrama about the fate of the performing artist. **39**

HAIR—(1hr. 58m., '79) Milos Forman has turned the sixties musical into an audacious, imposing, challenging work, better than the original. With John Savage and Treat Williams. **39**

HENRY V—(2hrs. 14m., '46) A magnificently produced, photographed, and acted version of the Shakespeare play, starring and directed by Laurence Olivier. With Renée Asherson, Leslie Banks and Harcourt Williams. **13**

HOUR OF THE WOLF—(1hr. 30m., '68) In Swedish, Eng. subtitles. An Ingmar Bergman dazzler. The tormented mind of a missing artist is explored through a diary and a wife's recollections. The master is close to the top of his form here. With Max Von Sydow, Liv Ullmann and Ingrid Thulin. **4**

KNIFE IN THE WATER—(1hr. 35m., '63) In Polish, Eng. subtitles. This was Roman Polanski's first and best film, made in Poland during a relative political thaw. A triangle involving an older, almost bourgeois husband, his younger and dissatisfied wife, and the handsome young drifter they pick up as a boat hand for their yachting cruise, the film is full of subtle but disturbing implications—sexual, social, political. Jerzy Skolimowski collaborated on the intelligent script. **96**

LAST TANGO IN PARIS—(2hrs. 9m., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance reaches great eloquence in his extended monologues. Maria Schneider is his frizzy-haired partner. Dir. Bernardo Bertolucci. **4**

LION IN WINTER, THE—(2hrs. 14m., '68) James Goldman's attitudinizing work, presenting Henry II, Eleanor of Aquitaine, and their sons' internecine struggles as a would-be Wildean soap opera is directed coarsely and pretentiously by Anthony Harvey, and indifferently acted by all, although Katharine Hepburn's performance won her an Oscar. With Peter O'Toole and Anthony Hopkins. **39**

LORDS OF FLATBUSH, THE—(1hr. 25m., '74) Set against a backdrop of the rooftops and stickball gutters of 1957 Brooklyn, Stephen Verona and Martin Davidson's film takes a humorous look at a pair of best friends and their girls, plus the new girl in the neighborhood. With Perry King, Sylvester Stallone and Henry Winkler. **39**

MAN FOR ALL SEASONS, A—(2hrs., '66) Everything seems to click in this film of Sir Thomas More's fight for freedom of conscience. Robert Bolt's screenplay is a gem, Fred Zinneman's colorful and dramatic direction is the triumph of a lifetime, and the acting is unusually distinguished. With Paul Scofield, Wendy Hiller, Leo McKern, Robert Shaw, Orson Welles and Susannah York. **39**

NIJINSKY—(2hrs. 9m., '80) A factually dubious account of the great dancer's descent into madness—director Herbert Ross suggests that Nijinsky was destroyed by vindictive homosexuals, not that his mental instability was a lifelong problem. Lavish, heavy, and unimaginative, like a thirties MGM superproduction. With George de la Pena, Alan Bates and Leslie Browne. **39**

OBSESSION—(1hr. 39m., '76) Paul Schrader wrote the screenplay and his friend Brian De Palma directed. The result is an unholy mess. It is the story of a rich land developer who, through foul play and bad luck, as well as through his own improvidences, loses his adored wife and daughter in a combination kidnapping and car accident. The plot as a whole is a piece of arrant absurdity. **96**

OUTLAND—(1hr. 49m., '81) An unpretentious, consistently exciting science fiction film, like the Western *High Noon* set in outer space. On dreary Io, innermost moon of Jupiter, the men working in a big titanium mine are flipping out. Sean Connery plays an honest cop whose integrity never got him anywhere, and who is trying to get to the bottom of things. Writer-director Peter Hyams really *uses* his big, menacing sets—crisscrossing them at top speed, burrowing into them. *Outland* is just a series of *confrontations between good and evil, but its pure,* weightless fun. With Peter Boyle and Frances Sternhagen. **39**

PETER PAN—(1hr. 17m., '52) Walt Disney's animated version of the novel by Sir James M. Barrie. Dir. Hamilton Luske, Clyde Geronime and Wilfred Jackson. G. **777, 782**

PIXOTE—(2hrs. 7m., '81) In Portuguese, Eng. subtitles. A brilliant achievement from the Brazilian director Hector Babenco. Pixote (Fernando Ramos da Silva) is a little boy, perhaps 10, with a preternaturally aged face, a wanderer in the slums of Sao Paolo, who loses all the moral feelings and restraints that we still pray will accompany a boy into adulthood. The film has a naturalistic, almost documentary surface, but there's nothing random or unformed about the flashes of humor, warmth, and anguish. Babenco is an artist fully in control of his terryifying subject. With Marilia Pera. **96**

RAIDERS OF THE LOST ARK—(1hr. 55m., '81) Steven Spielberg's pure-fun extravaganza is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones, and Karen Allen is his spunky ex-girlfriend. The thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religioso stuff at the end, which feels out of place and cynical. **42, 235, 502, 524, 551, 654, 798**

RED DESERT—(2hrs., '65) In Italian, Eng. subtitles. Antonioni's first film in color, a study of a woman suffering from shock after an automobile accident. The use of color to convey thought, meaning, and situations is fascinating, but the movie is slow and tiring nonetheless. With Richard Harris and Monica Vitti. **96**

RULING CLASS, THE—(2hrs. 34m., '72) An engaging Absurdist play by Peter Barnes, competently directed (with Barnes's adaptation) by Peter Medak, and starring a frenetically sanguine Peter O'Toole as a spaced-out baronet with a semi-Christ, semi-Jack the Ripper complex. **72**

SLIGHT CASE OF MURDER, A—(1hr. 15m., '38) A Damon Runyon story, with Edward G. Robinson in a screamingly funny role as an ex-gangster trying to live down his past. Dir. Lloyd Bacon. **10**

SONG REMAINS THE SAME, THE—(2hrs. 16m., '76) A record of Led Zeppelin's 1973 Madison Square Garden performances, directed by Peter Clifton and Joe Massot, examining the four rock musicians: Jimmy Page, Robert Plant, John Paul Jones and John Bonham. **7**

THEATER

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Performance length is approximate; phone theater for exact time.

Broadway

Previews and Openings

Monday, May 30

THE GUYS IN THE TRUCK—Elliott Gould stars in Howard Reifsnyder's comedy that takes a behind-the-scenes look at the world of TV sports, with all the action taking place in the remote truck during the covering of a football game; featuring D'Jamin Bartlett, Mike Starr, Gary Klar, James Gleason, Lawrence Guardino, Robert Trumbull, and Geoffrey Ewing; directed by David Black. Previews now prior to a 6/14 opening. Mon.-Thurs. at 8, $19.50-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2, $17-$25. **New Apollo,** 234 W. 43rd (921-8558).

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Diahann Carroll, Geraldine Page, and Maryann Plunkett, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and imagination by Michael Lindsay-Hogg. Tues.-Sat. at 8, $26.50-$32.50; Wed. at 2, $20-$26; Sat. at 2, Sun. at 3, $22.50-$28.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. Major credit cards. ●

AMADEUS—David Birney, Mark Hamill, and Maureen Moore in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 45 min. All major credit cards. ● ●

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Elizabeth Franz, Peter Michael Goetz, Mandy Ingber, Zeljko Ivanek, Jodi Thelen, and Joyce Van Patten. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$25. **Alvin,** 250 W. 52nd St. (757-8646). 2 hrs. All major credit cards.

THE CAINE MUTINY COURT-MARTIAL—John Rubinstein, Michael Moriarty, and William Atherton in a cannily constructed, constantly percolating, and well-acted revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, $27; Sat. at 8, $30. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs., 30 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting,. canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 45 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs., at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Major credit cards. ●

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Scott Holmes and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$42.50; Fri. & Sat. at 8, $20-$45; Wed. at 2, $14.50-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

THE FLYING KARAMAZOV BROTHERS—Five young men present a diversified evening of comedy, juggling, singing, dancing—but they're not Russians, they're not related, and they don't fly. However, their juggling is lovely, the merriment is sweet, silly, and infectious, and the whole of this wholesome show should tickle equally the child with and the child within you. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $11-$29.50. **Ritz,** 219 W. 48th (582-4022). 2 hrs., 20 min. Credit cards.

42ND STREET—Elizabeth Allen, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Major credit cards. ● ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast, now led by David Cassidy, is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; $27.50-$40. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards. ●

K2—Jeffrey DeMunn and Jay Patterson in Patrick Meyers's play, an interesting piece of theater which takes place at 27,000 feet above sea level, about an unsuccessful assault on a mountain. The acting is first-rate under Terry Schreiber's resourceful direction. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $20-$30; Wed. at 2, $15-$25. **Brooks Atkinson,** 256 W. 47th St. (245-3430). 2 hrs.

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. With Rebecca Wright, Nathan Lane, Gregory Mitchell, and Michelle Nicastro. Wed.-Sat. at 8, Sat. at 2, Sun. at 2 & 6:30; $30-$40; Wed. at 2, $25-$35. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. Credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music & lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed., Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Mon.-Thurs. at 8, Sat. at 2, $20-$27.50; Fri. & Sat. at 8, $22-$29; Wed. at 2, $16-$25. **Golden Theater,** 252 W. 45th (239-6200). Credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Anita Morris. Mon.-Thurs. at 8, $32.50-$40; Fri. & Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Fifteen-year-old erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. Credit cards. ● ●

ON YOUR TOES—Natalia Makarova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine, with addditional choreography by Peter Martins. Featured are George S. Irving, Dina Merrill, Lara Teeter, George de la Pena, Starr Danias (who takes Makarova's place on Saturday matinees), and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 10 min. Credit cards.

PASSION—Frank Langella, Bob Gunton, Cathryn Damon, E. Katherine Kerr, Roxanne Hart, in Peter Nichols's play about a married man who is having an affair; directed by Marshall Mason. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $17.50-$37.50. **Longacre,** 220 W. 48th (239-6200). 2 hrs. All major credit cards.

PRIVATE LIVES—Elizabeth Taylor and Richard Burton in a revival of Noel Coward's 1930 comedy; directed by Milton Katselas. With John Cullum, Kathryn Walker, and Helena Carrol in featured roles. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $35-$45, Wed. at 2, $30-$40; thru 8/11. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. Credit cards.

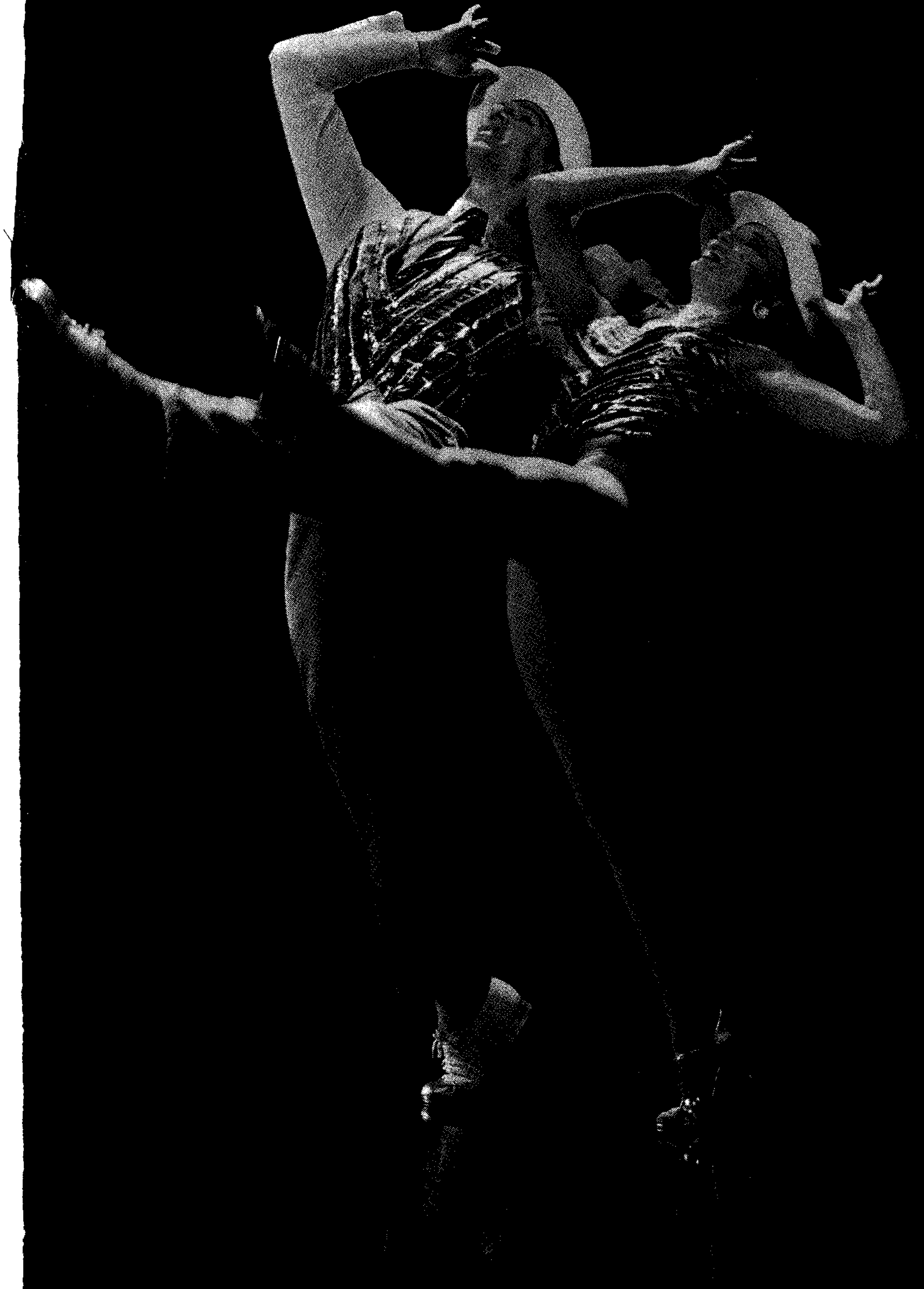
PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Tom Chapin, John Foley, Mark Hardwick, Margaret LaMee, Deborah Monk, and John Schimmel. Mon.-Sat. at 8 and Sat. and Wed. at 2, Sun. at 3. $25.50-$27.50; Fri. and Sat. at 8, $27.50-$29.50. **Princess,** 200 W. 48th (586-3903). All major credit cards. ●

SHOW BOAT—Donald O'Connor stars in the Houston Grand Opera production of the Jerome Kern/Oscar Hammerstein II musical classic, based on Edna Ferber's novel; directed by Michael Kahn; featuring Lonette McKee, Ron Raines, Sheryl Woods, Karla Burns, Paul Keith, Avril Gentles, Paige O'Hara, and Bruce Hubbard. The current revival is musically most accomplished. Few musicals (or operettas) can boast scores that score so often. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **The Gershwin,** 51st St. W. of Bdway (586-6510). 2 hrs., 50 min. All major credit cards.

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller, Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Donald Corren plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. From 6/13, David Garrison replaces Harvey Fierstein. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

A VIEW FROM THE BRIDGE—Tony Lo Bianco stars in a revival of Arthur Miller's 1955 play about an Italian family in Red Hook, Brooklyn; featuring Rose Arrick, Saundra Santiago, and James Hayden; directed by Arvin Brown. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18-$28. **Ambassador,** 215 W. 49th St. (239-6200). 2 hrs., 10 min. All major credit cards.

YOU CAN'T TAKE IT WITH YOU—Elizabeth Wilson, Jason Robards, James Coco, and Colleen Dew-



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hurst in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb; featuring Maureen Anderman, Rosetta Le Noire, Meg Mundy, Richard Wood, Carol Androsky, and Bill McCutcheon. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $17.50-$27.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

Off Broadway

ACCOUNTS—Kevin Conroy, Josh Clark, Kathleen Nolan, Allan Carlsen, and Frank Girardeau, in Michael Wilcox's play about a fatherless family growing up on a sheep farm on the English-Scottish border; directed by Kent Paul. Wed.-Sat. at 8, Sat. at 7, Sun. at 7, Sat. & Sun. at 3; from 6/1. **Hudson Guild,** 441 W. 26th (760-9800).

AMERICAN PASSION—Musical by Willie Fong Young and Fred Burch; directed by Patricia Birch. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20; from 5/31. **Joyce,** 175 Eighth Ave. (242-0800).

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular radio personalities who have a top-rated talk show; directed by Barnet Kellman; featuring Holland Taylor, Keith Charles, and Kelle Kipp. **Lamb's Theater,** 130 W. 44th (997-1780).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $17.50-$22.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782). ●

THE DINING ROOM—A. R. Gurney's comedy stars *Mark Arnott, Margo Skinner, Cara Duff-MacCormick,* Rex Robbins, Michael Ayr, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $14-$18. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370). ●

DUET FOR ONE—Eva Marie Saint and Milton Selzer star in Tom Kempinski's play about a concert violinist whose career is dramatically interrupted; directed by Jeffrey Hayden. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; thru 6/12. Roundabout Theater's **Stage One,** 333 W. 23rd (242-7800).

EXTREMITIES—William Mastrosimone's play, starring Farah Fawcett, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Priscilla Lopez, and Marion McCorry. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $16. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GEORGE BY GEORGE BY GEORGE—Three by George Bernard Shaw: *The Music Cure, Dark Lady of the Sonnets,* and *Village Wooing.* Thru 6/5 at 8, with mats. at 2, 5/29 & 6/5; $8. **Harold Clurman Theater,** 412 W. 42nd (243-2833).

GREATER TUNA—*Joe Sears and Jaston* Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

GREEK—Mixed/media event concerning Oedipus by Stephen Berkoff, with Georgia Brown, Ken Danziger, Mary Denham, J. Francis Fisher. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; from 5/31 all seats $12.50; from 6/8, $18.50-$20.50. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS—Leon Bibb, Betty Rhodes, Joseph Neal, and Jacqueline Reilly offer the Brel songs, translated by Eric Blau and Mort Shuman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12.50-$17.50. **First City,** 76 E. 13th St. (505-0090).

JEEVES TAKES CHARGE—Edward Duke stars in this one-man, two-act, 12-character play based on the Wodehouse novels; directed by Gillian Lynne. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $18-20. **The Space at City Center,** 55th St. betw. 6th & 7th (246-8989).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

MAX—Comedy by Len Maxwell and Jason Solomon follows the misadventures of an elderly vaudevillian couple who operate a boarding house for entertainers. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 7; $14-$16; from 6/1. **South St. Theater,** 424 W. 42nd (279-4200).

THE MIDDLE AGES—A. R. Gurney, Jr.'s new play, dealing with the Wasp mentality, which takes place over a 20-year span at a private club; directed by David Trainer. With Jack Gilpin, Andre Gregory, Ann McDonough, and Jo Henderson. Tues.-Fri. at 8, Wed. at 2:30, Sat. at 7 & 10, Sun. at 3; $18-$20. **St. Peter's Church,** 619 Lexington Ave. (486-1666).

MY ASTONISHING SELF—The Irish actor Donal Donnelly plays George Bernard Shaw in a return engagement of a show devised from the writings of Shaw by Michael Voysey. Tues.-Sat. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $13-$16. **Players Theater,** 115 MacDougal St. (254-5076).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Remak Ramsay) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. From 5/31, Lee Richardson replaces Remak Ramsey. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Mary Louise Wilson stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. Tues.-Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3. **Entermedia,** 189 Second Ave. (475-4191).

THIRTEEN—Lynda Myles comedy which takes a look at the growing pains of a family in Queens; directed by Nell Robinson. Wed.-Sat. at 8, Sun. at 3; $7-$9; 6/1-6/18. **Sargent Theater,** 314 W. 54th (279-4200).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring Dan Butler and Bruce Lyons, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $16-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

WILD LIFE—Shel Silverstein's four tiny plays comprise a clever and comic examination of the social disasters of urban life; neatly directed by Art Wolff. Tues.-Fri. at 8, Sun. at 3 & 7, Sat. at 7 & 10. **Vandam Theater,** 15 Vandam St. (675-0498).

WIN/LOSE/DRAW—A trio of plays, *Little Miss Fresno, Final Placement,* and *Chocolate Cake,* written by Ara Watson or Mary Gallagher or both. Christine Estabrook and Lynn Milgrim head the cast. Tues.-Fri. at 8, Sun. at 3 & 7, Sat. at 2 & 8. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

WINNERS—Brian Friel's play, in a double bill with George Bernard Shaw's *How He Lied to Her Husband,* starring Bernie McInerney, Jeanne Ruskin, Kate Burton, and Michael Butler; both directed by Nye Herron. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20. **Roundabout Susan Bloch Theater,** 307 W. 26th (242-7800).

Theater Companies

AMERICAN FOLK THEATER—Don Evans's *One Big Happy Family,* about a girl raised by a black foster parent. Wed.-Sat. at 8, Sun. at 3; $8; thru 6/5. **Richard Allen Center,** 36 W. 62nd (799-9190).

AMERICAN JEWISH THEATRE—Revival of William Gibson's *Two for the Seasaw,* directed by Dan Held, starring Marilyn Sokol and Art Burns. Wed., Thurs., Sat. at 8, Sun. at 2 & 7; $9; thru 6/30. **92nd St. Y,** 1395 Lexington (427-6000).

AMERICAN THEATER OF ACTORS—Outdoor Theater: Shakespeare's *Richard II,* directed by James Jennings. Wed.-Sat. at 8; $5; 6/1-25. Indoor: Edward Easton's *Middle Passage, an allegorical* play dealing with good and evil. Wed.-Sat. at 8; thru 6/5. 314 W. 54th (581-3044).

CIRCLE REPERTORY—Sam Shepard's *Fool for Love* deals with a man and woman battling for power in a motel room at the edge of the Mojave Desert; with Kathy Baker, Ed Harris, Dennis Ludlow, and Will Marchetti. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50; thru 6/19. 99 Seventh Ave. So. (924-7100).

CLASSIC THEATRE—Written and directed by Robert Anthony, *Livin' at the Raccoon Lodge* deals with one evening in the history of a bar in Tribeca. Thurs.-Sun. at 8; $8; 6/2-7/3. 114 W. 14th St. (242-3900).

EQUITY LIBRARY THEATRE—*Promises, Promises* by Neil Simon, Burt Bacharach, and Hal David (based on Billy Wilder's film *The Apartment*); directed by Alan Fox. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 6/5. 310 Riverside Drive (663-2028).

JEWISH REPERTORY THEATER—*My Heart Is in the East,* musical inspired by the life and times of Judah Halevy, a poet of 12th Century Spain. Book by Linda Kline, music by Ralphael Crystal, lyrics by Richard Engquist; directed by Ran Avni. Wed., Thurs. at 8, Sat. at 8:30, Sun. at 2 & 7; $8; thru 6/26. 344 E. 14th St. (674-7200).

LA MAMA, E.T.C.—Esteban Fernandez Sanchez's experimental multi-media puppet musical entitled *In the Beginning. . . Lucifer. . . The Bible* (not for children—it's erotic). Wed.-Sun. at 8:30, Sun. at 2:30; $6; thru 6/12. 74A E. 4th St. (475-7710).

LION THEATRE COMPANY—Shakespeare's *Macbeth,* directed by Gene Nye. Wed.-Sun. at 8, Wed. at 2, Sat. & Sun. at 3; $10; thru 6/12. Then, 6/17-7/10, Elmer Rice's *The Adding Machine,* directed by John Guerrasio. Wed.-Sun. at 8, Wed. at 2, Sat. & Sun. at 3; $10. 422 W. 42nd (736-7930).

MANHATTAN PUNCH LINE—Paul Foster's *A Kiss Is Just A Kiss,* about a woman's fixation on Humphrey Bogart; directed by Don Scardino. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8; from 6/2. 410 W. 42nd (279-4200).

MANHATTAN THEATER CLUB—Downstage: *On the Swing Shift,* musical taking place in 1943; by Michael Dansicker and Sarah Schlesinger. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16-$22; thru 6/26. 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Gus Edwards's new play, *Manhattan Made Me,* is set in and around a West Side *apartment in the present time; directed* by Douglas Turner Ward; with David Davies, Kathleen Forbes, Robert Gossett, and Eugene Lee. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10, $12.50 & $15; thru 6/5. **Theatre Four,** 424 W. 55th (246-8545).

NEW YORK SHAKESPEARE FESTIVAL—Caryl Churchill's *Fen,* adapted from her conversations with people who live and work in the "fens" area on the Southern English coast; directed by Les Waters; produced by London's Joint Stock Theatre Group. Tues.-Sun. at 8, Sat. & Sun. at 3; thru 6/5. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

PRISM THEATRE—Elizabeth Wray's *Rock Island* takes place in 1936 in the Dustbowl; directed by Aleta St. James. Tues.-Sat. at 8, Sat. & Sun. at 3; $8-$10; thru 6/6. **No-Smoking Playhouse,** 354 W. 45th (279-5198).

THE PRODUCTION COMPANY—Charles Craig Lucas's *Reckless* deals with twenty years in the life of an adventurous woman; directed by Norman Rene; with Lori Cardille, W. T. Martin, Maureen Silliman, and Timothy Wahrer. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10; thru 6/5. 15 W. 28th (686-1470).

REPERTORIO ESPANOL—Ricardo Talesnik's *Como Ser Una Buena Madre, Las Quiero a las Dos,* and Federico García Lorca's *La Zapatera Prodigiosa, A Secreto Agravia* and *El Dia Que Me Quieras;* in Spanish in repertory; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Le Bourgeois Avant-Garde,* a comedy after Moliere, written and directed by Charles Ludlam. Wed., Thurs., Fri., Sun. at 8, Sat. at 7 & 10; $10-$12. One Sheridan Sq. (691-2271).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

WEST SIDE REPERTORY—Sheridan's *School for Scandal,* and Schnitzler's *The Affairs of Anatol;* both directed by Andres Castro; both running thru 7/3; $5. 252 W. 81st (666-3521).

WOMEN'S PROJECT—From 6/1, Carol K. Mack's *Territorial Rites,* and Terry Galloway's *Heart of a Dog,* running concurrently. $8. **American Place Theater,** 111 W. 46th (247-0393).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ABOUT IRIS BERMAN—Arnold Rabin's play about a divorcee muddled up with her lawyer and with her meddling mother; directed by John Raymond. With Kathryn C. Sparer, Jean Barker, and Gary Richards. Tues.-Sat. at 8, Sat. & Sun. at 3; $8. **Apple Corps Theater,** 601 W. 51 (664-0027).

ANGEL AND DRAGON—Sally Netzel's story of two extraordinary women with a complex relationship; with Kathy Lichter, Sharon Talbot, and Amy Greenhill; directed by Rob Mulholland. 6/1-4 at 8; mats. 6/5 at 3; $5; **TOMI,** 23 W. 73rd (279-1980).

ASIAN SHADE—Larry Ketron's play concerning the final days of leave for two Army recruits in Tennessee, 1967; directed by Dann Florek. Tues.-Sat. at 8, Sun. at 3 & 7:30; $8; thru 6/5. **WPA Theater,** 138 Fifth Ave. (691-2274).

AS YOU LIKE IT—Shakespeare's comedy, here set in the world of Marie Antoinette and her Petit Trianon; directed by Robert W. Smith. 5/31, 6/1-4, 6-8; at 8. **Park Ave. Church,** 1010 Park Ave. (855-8677).

LA BELLE AU BOIS—French play about Sleeping Beauty combines music, dance, and mythical drama; written by Jules Supervielles; directed and choreographed by Jean Erdman. Thurs.-Mon. at 8, Sat. & Sun. at 3; $8; thru 6/20. **Theater of the Open Eye,** 316 E. 88th (534-6909).

THE BIRDS—Aristophanes' satire celebrates its 2397th anniversary this month. It presents a look at politics and culture as relevant today as it was then; directed by Russ Fast. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $10; thru 6/12. **Greek Theater,** 120 W. 28th (807-0156).

BLOND, BLACK, AND BEAUTIFUL—Drawing room comedy by British playwright Frank R. Long; directed by Roger Furman. Fri. & Sat. at 8, Sun. at 4; thru 6/19. **New Heritage Rep,** 290 Lenox Ave. at 125th St. (283-3109).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

CHRISTMAS ON MARS—Harry Kondoleon's play set in an apartment occupied by a young woman, her fiance, her mother, and his cast-off roommate. With Harriet Harris, Michael O'Keefe, Marie Cheatham, and Joe Pichette; directed by Andre Ernotte. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12-$14. **Playwrights Horizons,** 416 W. 42nd (279-4200).

CLOWN-THEATRE FESTIVAL—An over-all view of clowns, ranging from the visual to the verbal, featuring clowns from throughout North America. Performances held seven days a week, in rotating repertory; $6. **Theatre Guinevere,** 15 W. 28th (964-7240).

DANCE FOR ME ROSETTA—An adaptation of Georg Buchner's *Leonce and Lena;* directed by Ulrike Stephan. 6/4-7 at 8, 6/8, 9, at 10; $4. 721 Broadway (691-7741).

THE DAY, THE NIGHT—Welcome Msomi's musical is concerned with the challenges of life and the quest for dignity of South Africans today. Tues.-Sat. at 8, Sat. at 2 & 8; $10; thru 6/4. **Music-Theatre Group,** 735 Washington St. (582-1978).

THE DEMOLITION OF HARRY FAY—Sidney Morris's play, directed by Richard Northcutt. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10; $7, $8. **Shandol,** 137 W. 22nd (869-3981).

DIFFERENT PEOPLE, DIFFERENT ROOMS—A double bill by Wendy Kesselman and Tom Walmsley, directed by John Pepper. Thurs.-Sat. at 8, Sun. at 5; $6; thru 6/5. **78th St. Lab,** 236 W. 78th (595-0850).

DOUBLE BILL—Chekhov's *A Marriage Proposal* and Michael Frayn's *Mr. Foot.* Sun.-Wed. at 7:30; from 6/5. **13th St. Theater,** 50 W. 13th St. (675-6677).

DOUBLE BILL—Denis Meadow's *The Scrimmage,* and Bruce Ward's *Paint By Numbers* both explore communication between men; in the first the actors portray brothers, in the second the same actors play lovers; both directed by Todd Peters. Sun.-Wed. at 8:30; $6; thru 6/8. **78th St. Lab,** 236 W. 78th (595-0850).

THE DUCHESS OF MALFI—John Webster's Jacobean tragedy, written and produced in the early 1600s, dealing with revenge, passion, perversion, and blood; directed by Toni Dorfman. Fri. & Sat. at 8, Sun. at 3; $6; thru 6/12. **Seventh Sign Theater,** 263 W. 86th (362-3328).

EGYPTOLOGY—*My Head Was a Sledgehammer,* Richard Foreman's original theater piece consisting of themes on the exoticism of ancient cultures and present-day ones. **Public/Other Stage,** 425 Lafayette St. (598-7150).

ELLIOT BOUND—Mark Jaffe Cohen's play about gay roommates wherein Elliot is bright but wishes he were beautiful, and vice versa with Nicholas. 5/30, 31; 6/13, 14, 20, 21; 27, 28; 7/4, 5 at 8; $5. **New Vic,** 219 Second Ave. (580-1219).

A FAR COUNTRY—Henry Denker's drama about Sigmund Freud, directed by Aaron Ross. Thurs.-Sun. at 8; $8; thru 6/19. **Riverwest Theater,** 155 Bank St. (243-0259).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FISH RIDING BIKES—Claire Luckham's play with eight actresses offering soliloquies on the human experience; directed by Denise Gordon. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $8. **Interart Theater,** 549 W. 52nd (279-4200).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

HAJJ—A Mabou Mines production written by Lee Breuer, performed by Ruth Maleczech. Title refers to the pilgrimage every Muslim is expected to make to Mecca. Wed. & Thurs. at 8, Fri.-Sun. at 7 & 9. **Public Theater,** 425 Lafayette St. (598-7150).

HOOT NIGHT—Musical revue with music, book, and lyrics by Lee Peridot, featuring Cheryl Politzer, Roger Lawson, John B. Farrell, and Greg Alexander; directed by Roy Cockrum. Thurs.-Sat. at 8; $6; thru 6/11. **Tyson Studio,** 1026 6th Ave. (581-9025).

IN RESIDENCE—Harvey Zuckerman's comedy of manners and sex; directed by Gail Kellstrom. Wed.-Sat. at 8, Sun. at 5; $8; thru 6/12. **Wonderhorse,** 83 E. 4th St. (533-5888).

I, WALT WHITMAN—An evening with the poet, portrayed by Dan Barshay who also wrote the script; directed by Ira Halberstadt. Thurs.-Sat. at 8, Sun. at 3; $5; thru 6/5. **Troupe,** 335 W. 39th (244-9699).

LORENZACCIO—Alfred de Musset's play, adapted by Richard Heitman, tells of political corruption and moral depravity in 16th century Florence; directed by Peter Crombie. With Daniel Watkins, Caitlin Clarke, John Bedford-Lloyd, Ken Olin, and Steve Hendrickson. Wed.-Sat. at 8, Sun. at 3; $7; 6/8-7/2. **Double Image Theater,** 444 W. 56th (245-2489).

MARATHON '83—The first wave of six one-act plays, through 5/23, and the second wave runs through 6/13. *The Dolphin Position* (Percy Granger), *The Survivalist* (Robert Schenkkan), *Poisoner of the Wells* (Brother Jonathan, O.S.F.), *Postcards* (Carol K. Mack). Wed.-Mon. at 7:30, Sat. and Sun. at 2:30; $12 for single performances, a marathon pass for $36. **Ensemble Studio,** 549 W. 52nd (247-4982).

MIRAGE—Malcolm Stewart's mystery, directed by Granville Burgess, about a journalist who visits the island of the wealthiest man in the world. Thru 6/4; $6. **Theatre Off Park,** 28 E. 35th (679-5864).

MOON RHYTHMS—An evening of one-acters by Billy Aronsen and Richard McBrien; directed by Robert S. Johnson. Sun.-Wed. at 7:30; $6; thru 5/25. **18th St. Playhouse,** 145 W. 18th (924-0077).

MURDER WITHOUT CRIME—J. Lee Thompson's 40-year-old mystery thriller; directed by Geoffrey Sadwith. Wed.-Sat. at 8, Sun. at 3; 6/3-26. **Perry St. Theater,** 31 Perry St. (255-9186).

N.Y. COMEDY REPERTORY—Improvisation from audience suggestions and original comedy sketches. Fri. & Sat. at 9 & 11; $5. **LaCrepe,** 1974 Broadway (673-1435).

OBADIAH—Drama about a man who killed God, written & directed by Tom LaBar. Thurs.-Sat. at 8, Sun. at 3; $5; thru 6/5. **Troupe,** 335 W. 39th (244-9699).

OFF THE WALL—(*Or, Did I Put My Foot in Your Mouth?*) Musical comedy revue, political satire and improvisation. Wed. & Sun. at 7:30, $3; 4th Wall Repertory. **Truck & Warehouse,** 79 E. 4th (254-5060).

PAPP—Kenneth Cameron's comedy set in Vatican City, years in the future; directed by Steven Bloom. 6/2-4 at 8, 6/4 at 2, 6/5 at 3; $6. **T.O.M.I.,** 23 W. 73rd (989-9589).

PRAYERS AND OTHER PROBLEMS—Matthew Calhoun's comedy is set in the reception area of a psychiatrist's office. Fri. & Sat. at 8, Sun. at 3 & 8; $4; 6/3-12. **University of the Streets,** 130 E. 7th (254-9300).

THE SENORITA FROM TACNA—Mario Vargar Llosa's play, starring Maria Tucci, directed by Michael Kahn. **INTAR,** 420 W. 42nd (279-4200).

TIGER AT THE GATES—Jean Giraudoux's play, adapted by Christopher Fry; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $6; thru 6/19. **Alvina Krause Theater,** 306 W. 38th (564-3293).

TRUST US—Weeden, Finkle, and Fay in a musical created by them. Thurs., Fri. & Sun. at 8, Sat. at 7 & 9:30; $10. **West Bank** (downstairs), 407 W. 42nd (564-1235).

UPSIDE DOWN ON THE HANDLEBARS—Leslie Weiner's play examines the dilemma of a man fighting hostile social forces; directed by Salem Ludwig. Wed.-Sat. at 8, Sun. at 3; $18; thru 6/5. **Open Space,** 133 Second Ave. (254-8630).

WELCOME BACK, JACK-O—Mustafa Matura's play set in a youth club in London used by people for whom the Rastafarian faith is life, hope, and music; directed by Charlie Hanson, and pleasantly acted, especially by Brian Bovell and Shope Shodeinde. Tues.-Sun. at 8, Sun. at 3; $12-$15. **Quaigh Theater,** 108 W. 43rd (221-9088).

THE WHITE CAVE—Steven Haworth's play dealing with a quadriplegic in hospital; directed by Lee Costello. Thurs.-Sun. at 7:30; $7. 6/4-26. **Squat Theater,** 256 W. 23rd (869-3981).

WINTERPLAY—Adele Edling Shank's portrait of a contemporary California family on an extraordinary Christmas day; directed by Harris Yulin. Tues.-Sun. at 8; $8. **South St. Theater,** 424 W. 42nd (279-4200).

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

NEIL ANDERSON—Ground views of fallen leaves and earth in large-scale watercolors, thru 6/8. Fischbach, 29 W. 57th (529-2345).

ARMAN—Bronze sculpture including cellos, violins, and piano, thru 6/4. del Re, 41 E. 57th (688-1843).

BIALA—Venice, Paris, Cape Cod, thru 6/11. Gruenebaum, 38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30.

CHARLES E. BURCHFIELD—The outdoors in watercolors from 1915 to 1920, thru 6/10. Kennedy, 40 W. 57th (541-9600).

CHAKI—Recent paintings, thru 6/14. Arras, 29 W. 57th (421-1177).

JAMES CHILDS—Large-scale figures, portraits, still lifes, thru 5/31. Tatistcheff, 38 E. 57th (888-1599).

ALAN COTE—Recent paintings, thru 6/18. Washburn, 42 E. 57th (753-0546) and 113 Greene.

CHUCK FORSMAN/DAN MARSHALL—Meticulously painted landscapes including "Quarry"/Hermaphrodite figures in works on paper. Thru 6/1. de Nagy, 29 W. 57th (421-3780).

EMIL FRIEDMAN—Abstracted views from bridges, thru 6/4. Gallery 84, 30 W. 57th (581-6000).

CHARLES GINNEVER—Four monumental sculptures in wood and steel, thru 7/2. Marlborough, 40 W. 57th (541-4900).

JANET GOLDNER—"Prehistoric Sites," a sculptural wire-mesh installation, thru 6/4. Phoenix, 30 W. 57th (245-5095).

MICHAEL GRAVES—Current fantasy architectural drawings/Silver coffee services by architects Graves, Mendini, Portoghesi, Rossi. Thru 6/11. Protetch, 37 W. 57th (838-7436).

CAROLE HAERER—Egyptian Imprints, thru 6/4. Oscarsson Hood, 41 W. 57th (750-8640).

DAVID HOCKNEY—Landscapes, portraits created from assemblage photos, thru 6/3. Emmerich, 41 E. 57th (752-0124).

TAI KIM—Impressionistic landscapes, 6/2-11. Hankook, 50 W. 57th (581-5159).

GARY KULAK/HITCH LYMAN—"Garden Arbours" of welded steel/Watercolors of Italian gardens. 6/1-7/1. Kornblee, 20 W. 57th (586-1178).

RICHARD AND MARIANN LOVELAND MILLER—*The layered plane in metaphysical and* pasted canvases by both, thru 6/25. Berman, 50 W. 57th (757-7630).

MIRO—Graphics, gouache, on his 90th birthday; 6/5-7/29. Galeria Joan Prats, 29 W. 57th (486-6771).

HENRY MOORE/VICTOR WILLING—Small recent sculpture of reclining females, mothers/Large-scale paintings of ambiguous structures made up of wood, plants, feathers. Thru 6/4. Jacobson, 24 W. 57th (581-8346).

ISAMU NOGUCHI—New carved stone and steel sculpture, thru 6/4. Pace, 32 E. 57th (421-3292).

ANNETTE OKO—Recent paintings, thru 6/17. Zarre, 41 E. 57th (752-0498).

IRENE RICE PEREIRA—Selected paintings, thru 6/18. Zarre, 41 E. 57th (752-0498).

PEDRO PEREZ—A constructed environment, recent mixed-media and graffiti-like drawings, paintings; thru 6/11. Pearl, 38 E. 57th (838-6310).

PETER PLAMONDON—Multi-patterned still lifes of cups, plates, eggs, shells, thru 6/30. Touchstone, 29 W. 57th (826-6111).

LOWELL REILAND—Vertical columns, metal and asphalt/ Forests by members. 6/1-30. Lumbard, 38 E. 57th (421-3494).

FELICIEN ROPS *(1833-1898)—Diabolic and erotic* works on paper, thru 6/11. Donson, 38 E. 57th (355-6970).

BILL STEWART—Mythical dwellings in ceramics, thru 6/15. Portnoy, 56 W. 57th (757-0461).

BARBARA ZUCKER—Steel sculpture, some influenced by latticework, 6/2-7/1. Adler, 37 W. 57th (980-9696).

Madison Avenue and Vicinity

JOSEF ALBERS—From early figurative graphics to the "Homage to the Square" series, thru 6/11. Goethe House, 1014 Fifth (744-8310).

JOELLE BOUCHER—Fantasy drawings for children's books, folk tales; thru 6/15. Schiller-Wapner, 36 E. 61st (582-7961).

BYRON BROWNE—Collaged watercolors from 1946 to 1948, thru 6/4. Diamond, 1014 Madison (988-3600).

ALEXANDER CALDER—Stabiles from 1963 to 1973, thru 6/2. Knoedler, 19 E. 70th (794-0550).

CARROL CLOAR—New paintings, thru 6/4. Forum, 1018 Madison (772-7666).

BARBARA CUSHING—Maine and New York State, thru 6/15. Schoelkopf, 825 Madison (879-4638).

WILLEM DE KOONING—Sculpture, mostly of women, thru 6/25. Fourcade, 36 E. 75th (535-3980).

WILLEM DE KOONING—"Seated Woman," a large bronze from 1981, thru 7/15. Seagram Plaza, 375 Park (572-7379).

SONIA DELAUNAY—Arcs, triangles, and other geometrics in colored etchings and lithos, thru 6/25. Rolly-Michaux, 943 Madison (535-1460).

NIGEL HALL—Painted aluminum wall sculptures and drawings, thru 6/1. Elkon, 1063 Madison (535-3940).

AL HIRSCHFELD—*Etchings and original sketches of* famous personalities, thru 6/24. Felicie, 141 E. 56th (752-7567). Mon.-Fri. 10-5:30, Sat. 11-5:30.

WILL HORWITT—A monumental drawing and eight related sculptures, thru 6/3. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

ALFONSO IANNELLI—Tempera poster designs for American vaudeville from 1910 to 1914, thru 7/2. Reinhold Brown, 26 E. 78th (734-7999).

MARIA COOPER JANIS/SOOKY MANIQUANT—Musical themes and landscapes/Abstract land in gouache. Thru 6/28. Bodley, 1063 Madison (249-2155).

ANNA AND WOLFGANG KUBACH-WILMSEN—Book-shaped sculptures in marble, granite, thru 6/3. Staempfli, 47 E. 77th (535-1919).

ALUN LEACH-JONES—Geometric, primary color abstractions, 6/1-30. Urdang, 23 E. 74th (288-7004).

MAX LESER/ROBERT LEVIN—Large plate-glass constructions/Organic opaque blown glass. 6/2-25. Heller, 965 Madison (988-7116). Mon.-Sat. 11-6.

PIERRE LESIEUR—Delicate, light-filled interiors, still lifes, thru 6/4. Findlay, 984 Madison (249-2909).

SAUL MANDEL—Whimsical high-color illustrations, thru 6/6. Society of Illustrators, 128 E. 63rd (838-2560).

MARTHA MARGULIS—Abstractions of the shore, thru 7/1. Payson Weisberg, 822 Madison (249-1666).

PAUL MAZE—English, French, and American scenes in pastels and watercolors, 6/1-30. Acquavella, 18 E. 79th (734-6300). Mon.-Fri. 10-5.

HENRY MOORE—Drawings and watercolors, thru 6/11. Beadleston, 60 E. 91st (348-7234).

ALFRED J. MUNNINGS—105 paintings and 20 watercolors dealing with horses and racing, thru 6/3. Wildenstein, 19 E. 64th (879-0500). Mon.-Fri. 10-5.

MAN RAY—"Mathematical Objects," still life photos/The "surreal" by Amenoff, Benglis, Borofsky, De Chirico, Samaras. Thru 6/30. Miller, 724 Fifth (246-1625).

SoHo

ARLENE ABSATZ/DAN GILHOOLEY—Hand-made paper "patchworks"/Hardedged spectrums. Thru 6/5. Pleiades, 164 Mercer (226-9093).

JEAN BALES/KING KUKA—Miniatures of native American Indian ceremonies/Mythical watercolors of the Blackfeet. Thru 5/31. Twenty Six Horses, 484 Broome (925-6346).

GEORG BASELITZ/DAVID HAXTON/BARRY LE VA—Large painted wood heads, figures/Color and light in photographic prints/Sculpture, large drawing-collages, diagrams. Thru 6/18. Sonnabend, 420 W. Broadway (966-6160).

ADOLF BENCA—Horrors of war in drawings, pastels, thru 6/4. Twining, 33 Bleecker (674-2070).

DONNA DENNIS/TINA GIROUARD—Large architectonic sculpture/Overlays of stenciled images in paint. Thru 6/11. Solomon, 392 W. Broadway (925-1900).

JAMES DE PASQUALE/CYNTHIA EARDLEY—Imaginary worlds/Domestic dramas in bronze, terra cotta, and clay sculpture. Thru 6/4. Knowlton, 153 Mercer (431-8808).

JOAN FINE—Primitive fantasy sculpture of stone and plaster "heads," wooden limb-like "bodies"; thru 6/4. 14 Sculptors, 164 Mercer (966-5790).

VERNON FISHER—Constructions and new paintings, thru 6/8. Gladstone, 152 Wooster (505-8690).

APRIL GORNIK—Large visionary landscapes in oils, thru 6/11. Thorp, 419 W. Broadway (431-6880).

ELAINE HUYER/NANCY LANGER—Color abstractions/Textural "environments." 5/31-6/19. Pindar, 127 Greene (533-4881).

PETER KITCHELL—Watercolors on stretched paper, thru 6/11. Christian, 110 Greene (431-8601).

CHARLES LASSITER—Heads in sculpture and drawings from the past 30 years; thru 6/8. Rosenberg, 115 Wooster (431-4838).

ELIZABETH LAYTON/JUDY PENZER—Delicate detailed self-portraits by this 73-year-old/Watercolors of people at weddings. Thru 6/15. Soho 20, 469 Broome (226-4167).

LES LEVINE—A media installation, outdoor billboards, large-scale drawings; thru 6/11. Feldman, 31 Mercer (226-3232).

CLEMENT MEADMORE—Gestural sculpture, one large-scale, seven maquettes, thru 6/25. Hutchinson, 138 Greene (966-3066).

CHARLES MINGUS III/MICHAEL ROSS—Recent paintings/Paint on rip-stop nylon. Thru 6/7. Semaphore, 462 W. Broadway (228-7990).

ROBERT NEFFSON—Realist interiors, figures, street scenes, thru 6/15. First Street, 386 W. Broadway (226-9011).

JOHN OKULICK/BEN SCHONZEIT—The illusion of wood and color in wall constructions/Recent black-and-white paintings with multiple images. Thru 6/15. Hoffman, 429 W. Broadway (966-6676).

BERNARD PARTIOT—Naïve landscape, portraits from the South of France, thru 7/31. Galerie Naifs et Primitifs, 172 Prince (925-0918).

ROYDEN RABINOWITCH—Multi-planed constructions placed close to the floor, thru 6/18. Weber, 142 Greene (966-6115).

ALLAN RUBIN—Abstracted aerial city views, thru 5/31. Haber, 133 Greene (505-7800).

ALEXANDER RUSSO—Haunting echoes of Roman monuments, ethereal figures, thru 6/11. Ingber, 460 W. Broadway (674-0101).

FABIO SALVATORI—Multiple canvases creating abstract statements; thru 6/5. Atlantic, 458 W. Broadway (228-0944).

KENNY SCHARF—Amoeba-like characters, angels, serpents, the atom in oil and spray paint; thru 6/11. Shafrazi, 163 Mercer (925-8732).

DAVID SHAPIRO/VERN H. SMITH—The city in steel sculpture and paintings/The Cape and its summer inhabitants. Thru 6/16. Ward-Nasse, 178 Prince (925-6951).

JOEL SHAPIRO—Recent sculpture, thru 6/4. Cooper, 155 Wooster (674-0766).

JOYCE SILLS—Large-scale pastels on nude models in multiple poses, thru 6/2. Eno, 101 Wooster (226-5342).

PHILIP SYBAL—Elemental nature, thru 6/12. Art & Design, 152 Wooster (777-4207).

HARRY UMEN—Mixed-media wall pieces using industrial materials, dots, zigzags, 6/1-26. Heller, 71 Greene (966-5948).

Other

TOMIE ARAI/LEI-SANNE DOO—Portraits in ink and paint/Abstractions using Chinese motifs. 6/3-18. Basement, 22 Catherine (732-0770). Wed.-Sat. 1-5.

JOAN ARBEITER—*Large-scale figures in acrylics* and charcoal, 6/7-26. Gallery 120, 120 Lafayette (925-4954).

ALICE AYCOCK—An installation of diagrammatic systems, thru 6/4. Protetch McNeil, 214 Lafayette (226-8957).

NORMA BESSOUET—Silence and figures, 6/1-26. Seguy, 61 W. 62nd (265-3314).

DAVID BUMBECK—Detailed etchings of enigmatic faces, fragments of antiquity, 6/1-23. Ryan, 452 Columbus (799-2304).

CARYBE—Sixty watercolors of the practices of the Candomble, an ancient African religion; thru 6/24. Caribbean Cultural Center, 408 W. 58th (348-3469).

MARTHA EDELHEIT/ROSALIND SCHNEIDER—Painted tableaux and maquettes/Film as sculpture. Thru 6/4. A.I.R., 63 Crosby (966-0799).

JON HOWE—Segmented constructions, thru 6/2. Windows on White, 55 White (269-0320).

BASIA IRLAND—Altered books, blown glass, found and created objects; thru 6/18. Zim-Lerner, 123 University Pl. (777-1907). Mon.-Sat. 12-6.

DAVID KAPP—Large urban scenes, thru 6/11. Olsen, 51 E. 10th (473-0231).

WILLIAM KING—Four sculptures in aluminum plate of birth, life, death, thru 9/30. Robert Moses Plaza, Fordham, Lincoln Center, 113 W. 60th (841-5360).

CARRIE SCHOENFELD/PATRICIA PICKMAN—The human form in socio-political situations/Plaster figures. Thru 5/31. Pietrasanta, 121 E. 24th (254-5610).

MICHAEL SMITH—"U.S. Government Approved Home Fallout Shelter, snack bar," an installation. Thru 6/30. Castelli, 43 W. 61st (245-0673).

DANNY WILLIAMS—Painterly geometric abstractions, thru 6/4. Delahunty, 291 Church (226-2519).

GROUP SHOWS

57th Street

DEUTSCH—20 W. 57th (765-4722). "Portraits by Picasso and Me," by Corozine; landscapes by Homitsky; the city by Friedman. Thru 6/23

DYANSEN—11 E. 57th/(489-7830) and 122 Spring (226-3384). Art Deco bronze and ivory sculpture, Erté sculpture, graphics, Icart prints. 6/1-8/30.

ESMAN/ADLER—29 W. 57th (421-9490)/58 E. 79th (831-3824). The contribution of Russian artists Golubov, Lissitsky, Malevich, Miller, Rodchenko, others, to graphic design in the 20's; thru 6/11.

FINDLAY—41 E. 57th (486-7660). New York City by local artists Alsop, Button, Kapp, Park, thru 6/3.

FINDLAY—17 E. 57th (421-5390). British primitive fantasists, thru 6/30.

GALLERI BELLMAN—41 E. 57th (486-7944). Four imagists of environmental pessimism, antinuclear activism, 6/2-7/15.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). Tues.-Fri. 11-5. Expressionist drawings, prints, and paintings from 1885 to 1935 by Corinth, Klimt, Kollwitz, Schiele; thru 9/2.

HAMILTON—20 W. 57th (765-5915). Wooden constructions by Calaway; figurative oils by Nelson; textured expressionist paintings by David. 6/2-7/30.

JANIS—110 W. 57th (586-0110). Basquiat, Jaudon, Marisol, Ryman, Segal, thru 6/3.

PACE—32 E. 57th (421-3237). American prints from 1890 to 1955 by Hassam, Lozowick, Marin, Walkowitz, thru 6/4.

SEGAL—63 E. 57th (486-2297). Three from New Mexico, thru 6/9.

SUMERS—50 W. 57th (541-8334). Journeys in graphics by David, Feininger, Lewis, Lozowick, thru 6/10.

Madison Avenue and Vicinity

AAA—663 Fifth (525-4211). New talent in printmaking, 5/31-6/30.

ACA—21 E. 67th (628-2440). Complex, sensitive still lifes by Bayalis, distorted figures on stucco surfaces by Carruthers, works by Kalish, Kronsnoble, Pletka; 6/4-24.

ACQUAVELLA—18 E. 79th (734-6300). Mon.-Sat. 10-5. Master paintings by Cézanne, De Chirico, Degas, Fantin-Latour, Lichtenstein, Pissarro, Pollock, thru 6/18.

ALDIS BROWNE—1018 Madison (593-3560). 100 years of British prints, thru 6/3.

BERNSTEIN—33 E. 74th (288-3002). Post Impressionist and cubist works by Gleizes, Lhote, Serusier, Vuillard, thru 5/31.

BORGENICHT—724 Fifth (247-2111). Alexander, Ferrer, Innerst, Keever, 6/1-30.

CHINA INSTITUTE—125 E. 65th (744-8181). Bamboo carvings of China with a focus on the Ming and Qing periods; thru 5/31.

COLNAGHI—26 E. 80th (772-2266). Mon.-Fri. 10-6, Sat. 11-5. Italian 18th-century views by Canaletto, Guardi, and their contemporaries, thru 6/30.

FACADE—741 Madison (744-4997). Tues.-Sat. 2-7 p.m. Early-19th-century furniture designs in watercolors and drawings, thru 6/30.

LABOETIE—9 E. 82nd (535-4865). 20th-century masters of Expressionism, Surrealism, Futurism, the Bauhaus, 6/2-7/29.

MARBELLA—28 E. 72nd (288-7809). The mysteries of the American landscape by Lawson, Inness, Whittredge, Wyant, thru 6/25.

RONIN—605 Madison (688-0188). Mon.-Sat. 10-6. The horse in Japanese art from the 16th century to the present, thru 6/30.

SHEPHERD—21 E. 84th (861-4050). Pre-Raphaelite and academic English 19th-century drawings, watercolors, sculpture, thru 6/4.

SOLOMON—959 Madison (737-8200). Mon.-Sat. 11-5:30. Dine, Lichtenstein, Moore, thru 5/31.

SPANIERMAN—50 E. 78th (879-7085). Watercolors, pastel drawings by Cassatt, Farny, Hassam, Moran, Richards, thru 6/4.

STONE—48 E. 86th (988-6870). Paint and collage of Victorian dolls by Carson, recent paintings by Deihl, and electric-kinetic sculpture by Pallas, thru 6/7.

URBAN CENTER/MALL OF CUNY—457 Madison/33 W. 42nd (935-3960). The evolutionary history of NYC's housing through vintage photos, historic prints, architectural renderings, models; thru 7/23.

SoHo

BROMM—90 W. Broadway (732-6196). New talent, thru 6/11.

CENTER FOR BOOK ARTS—15 Bleecker (460-9768). Bookworks by members, 6/1-30.

DRAWING CENTER—137 Greene (982-5266). Mon.-Sat. 11-6, Wed. 11-8. Great drawings from the Royal Institute of British Architects, including 82 masterpieces by English, French, Italian, American, and Indian architects; thru 7/30.

KITCHEN—59 Wooster (925-3615). A TV installation by Blumenthal, video portraits by Logue; thru 6/4.

MILLIKEN—98 Prince (966-7800). Realists Berlind, Castle, Denby, thru 6/1.

SOHO CENTER—114 Prince (226-1995). Dombrowski, Lopes, Maresca, Wright, 6/1-7/23.

SPERONE WESTWATER FISCHER—142 Greene (431-3685). Merz, Nauman, Singer, thru 6/18.

STARKMAN—465 W. Broadway (228-3047). Wed.-Sat. 12-5, Sun. 1-6. Paper by Chen, Kahn, Needham, Warner, thru 7/4.

22 WOOSTER—22 Wooster (431-6445). The 3-D use of the plane in aluminum by Hastings, in wood by Searles, and gessoed, painted boards by Unger; thru 6/4.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Plaza (949-5666). Mon.-Fri. 9-5, Sat. 11-5. Somalia in word and image, thru 8/12.

ARTISTS SPACE—105 Hudson (226-3970). "A Mantel with Boxes," an installation by Timpanelli, plus six from Los Angeles, thru 7/2.

BRIDGES—Site-specific outdoor sculpture installed at five prominent locations in Manhattan and Brooklyn, including Brooklyn Bridge-inspired works by Guest and Melamed at Madison Park, by Diggs and Chambers at Pratt Institute (for information call 636-3517).

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30. Art from recycled materials, thru 6/17.

FRANKLIN FURNACE—112 Franklin (925-4671). Multiples by Latin American artists, thru 6/25.

FREIDUS—158 Lafayette (925-0113). Horse imagery by Butterfield, Facey, Lichtenstein, Longo, Mapplethorpe, Rothenberg, Winogrand, Youngblood; thru 6/18.

GREY—NYU, 33 Washington Pl. (598-7603). Tues., Thurs. 10-6:30, Wed. 10-8:30, Fri. 10-5, Sat. 1-5. Ottoman decorative arts from the 15th to the 17th centuries, thru 6/11.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. "Kanban," shop signs of Japan from the 17th to the early 20th centuries, thru 6/12.

POSTERAMERICA—174 Ninth Ave. (734-3556). Vintage food and drink posters dating from the turn-of-the-century, thru 7/1.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Drawings, sculpture, and installations by Sonnier, ten special project rooms and weekend performances, thru 6/5.

PUCK BUILDING—295 Lafayette (226-0630). Thurs.-Sat. 12-5. 200 lithos, political and satiric cartoons, caricatures, photos, etchings from *Puck* Magazine, thru 8/1.

ROTUNDA—Brooklyn Borough Hall, 209 Joralemon (643-5102). Mon.-Fri. 9-5, Wed. till 8. Born in Brooklyn, including works by Dinnerstein, Katz, Krasner, Pepper, Raffael, Sultan, thru 8/3.

Photography

VIKKY ALEXANDER—Fashion models as family entertainment, thru 6/18. A. & M. Artworks, 684 Broadway (674-3355). Sat. 1-6; other times, by appointment.

DMITRI BALTERMANTS—Soviet photojournalism, 6/5-7/8. Soho Photo, 15 White (638-2816).

HARRY CALLAHAN—Recent color views of Ireland, Portugal, Morocco, Mexico, 6/1-7/1. Zabriskie, 724 Fifth (307-7430).

LUCIANO FRANCHI DE ALFARO III—Manipulated polaroids, 6/1-25. Hardison, 795 Broadway (505-6220).

LESLIE GILL—The *Harper's Bazaar* years, thru 6/11. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

PATRICIA LAMBERT—Beyond Impressionism, 6/2-25. Ledel, 168 Mercer (966-7659).

PRAKAPAS—19 E. 71st (737-6066). "The New Objectivity" in photography of the 20's including Renger-Patzsch, Sander, thru 6/3.

RICHARD RAVENSDALE—The Buddhist Himalayas, thru 6/5. Floating Foundation of Photography, Pier 40 South, West Street (242-3177). Thurs.-Sun. 12:30-6.

STALEY-WISE—111 Wooster (431-7292). Hollywood studio photos from the 20's to the 50's, thru 6/4.

ROY STRYKER—Documentary views of the U.S. from 1943 to 1950, thru 7/3. International Center of Photography, 1130 Fifth (860-1783).

ALICE SU—Jazz musicians, thru 6/20. AIR Studio, 336 E. 13th (254-4972).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues. 10-7, Wed.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Czechoslovakian Glass: Seven Masters; thru 6/5. . . New Departures in British Jewelry; thru 6/5. . . **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. Art to Wear: New Handmade Clothing; 5/31-10/14.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Arthur Ross Hall of Meteorites. . . Victorian Natural History Bindings and Illustrations. . . A Flowering of Science: Plants from Captain Cook's First Voyage 1768-1771; thru 7/8.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. . . Master Dyers to the World: Technique and Trade in Early Indian Dyed Cotton Textiles; thru 7/31. . . Riddles and Reasons, Mysteries and Clues, photographs of the Orient; thru 6/26.

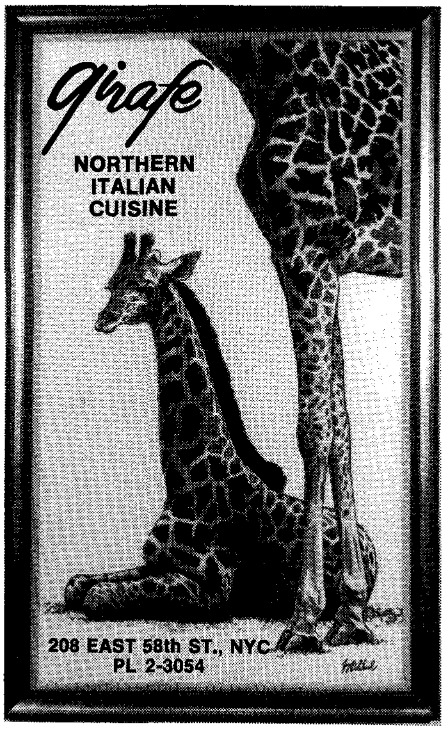
BRONX MUSEUM OF THE ARTS—1040 Grand Concourse (681-6000). Sat.-Thurs. 10-4:30. Free. Ceremonies & Spirits; thru 7/14. . . Shared Space: environmental installations of contemporary issues; thru 7/28. . . Toby Buonagurio, sculpture and drawings; thru 6/7.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood. . . The Great East River Bridge: 1883-1983; thru 6/19. . . Gene Baro Collects: Selected Prints and Drawings; thru 7/4. . . Brooklyn Over the Bridge: photographs taken by Jim Kalett; thru 6/12.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Fabergé: Jeweler to Royalty; thru 7/10. . . Canes and Walking Sticks; thru 7/24. . . Designed for Theater; thru 8/7. . . Urban Documents: 20th-Century American Prints; thru 9/4.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4, Sat. and Sun. 9-2. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc. . . Taverns: For the Entertainment of Friends and Strangers; thru 6/10.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FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Acquisition Priorities: Aspects of Postwar Painting in Europe; thru 9/11... Works by Jean Ipoustéguy; thru 7/17.

HECKSCHER MUSEUM—Prime Ave., Huntington, L.I. (516-351-3250). Tues.-Fri. 10-5, Sat.-Sun. 1-5. Contemporary Clay Sculpture: Works by Judy Moonelis and Selections from the Daniel Jacobs Collection... Thru 6/5: Watercolors and drawings by Stanton Macdonald-Wright.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Daily 10-7 (last admission 5). $5, seniors $4, children $2.50. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: A T-38 "Talon," supersonic jet; an F-15 "Eagle" model.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... The Immigrant Generations: Jewish Artists in Britain 1900-1945; thru 10/2... A British Portrait: Photographs by Judy Goldhill; thru 10/2.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... The Celestial Pen: Islamic Calligraphy; thru 7/3... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Fashion Institute: La Belle Epoque; thru 9/4... The Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84... The Vatican Collections: The Papacy and Art; thru 6/12... Color and Shape in American Indian Art; thru 7/3... Constable's England; thru 9/4... Islamic Jewelry; thru 7/3... Architecture of the Vatican; thru 6/5... Raphael in Prints; thru 6/5... The World of Henry Moore: 60 Years of His Art; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Holbein and the Court of Henry VIII; thru 7/30.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Impassioned Rhythms: Paintings, Constructions, Drawings by Rafael Ferrer; thru 8/10.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. The Shape of Things: Folk Sculpture from Two Centuries; thru May.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern... So The Spirit Flows; thru June '83... A Child's World: The Helen Pep Collection; thru 12/31.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5... British New York: 1664-1783; thru 11/27... Worth in the Limelight; thru 9/5... Building the Brooklyn Bridge; thru 9/5... Plain and Fancy: China Dolls from the Romantic Era; thru 9/25. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Show Stoppers: Great Moments of the American Musical; thru 9/25.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children, seniors $1.50. In Perspective, permanent exhibition on development of holography from 1947... Contemporary Portrait Gallery... Light Years; thru Dec... Holograms which interpret traditional art Historical Genre; thru 7/31.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Big Pictures by Contemporary Photographers; thru 6/28.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. William Cullen Bryant, The Weirs and American Impressionism; thru 7/31.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Paintings from the Royal Academy: Two Centuries of British Art; thru 6/15... Winston S. Churchill: Painting As A Pastime; thru 7/3.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Outside New York: Seattle; thru 6/1.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru Jan., 1984... A Sampler of American Advertising From the Bella Landauer Collection; thru 7/31... A Celebration: American Landscape Painting, Genre Art, and Drawing; thru 6/5... A Bridge Opens to Brooklyn; thru 8/28.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Ramblers: Literary Travels at Home and Abroad; thru Sept... FDR: The First 100 Days; thru 6/1... Reading Through the Lens of André Kertész; thru 7/2... Barbizon Prints, by Millet, Dupré, others; thru 8/6... **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. At Home Abroad: Theatrical Stars of London and New York; thru 8/13.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Painted Light; thru 7/3... The End of the Road: Photographs by John Margolies; thru 6/19.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. $1; children, 50 cents. From the Studio: Works of Janet Henry, Walter Jackson, and Tyrone Mitchell; thru 6/5... A Life in Art: Alma Thomas; thru 6/5.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Pysanky: Ukrainian Easter Eggs; thru 6/26... Lost Architecture of Kiev; thru fall '83... Ukrainian Folk Costumes.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection...Calder's Circus...Minimalism to Expressionism: Painting and Sculpture Since 1965; 6/2-9/18... Prehistoric Pottery of the Southwest; 6/2-9/11. **Midtown at Philip Morris,** 42nd at Park Ave. The Forum Exhibition: Selections and Additions; thru 6/22. **Federal Hall,** 26 Wall St. (431-1620). Phototypes: The Development of Photography in New York; thru 6/3.

YESHIVA UNIVERSITY MUSEUM, Amsterdam Ave. at 185th St. (960-5825), Tues.-Thurs. 11-5, Sun. noon-6. $1 adults, 50 cents children. Raban Remembered: Jerusalem's Forgotten Master; thru June... New Ceremonial Objects and Panels Fashioned in Stained Glass; thru 6/30... Jerusalem - The Eternal City: by Stanley Batkin.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 6/2 at 10 & 2: Fine American Furniture, Silver, and Decorative Works of Art. On view from 5/28. 6/3 at 10 & 2: American Paintings, Drawings, and Sculpture of the 18th, 19th, and 20th Centuries. On view from 5/28. **East,** 219 E. 67th St. (570-4141). 6/2 at 6: Paintings & Sculpture. On view from 5/28. 6/4 at 10: The Bentley Sellars Collection of American Paintings. On view from 5/28.

DOYLE—175 E. 87th St. (427-2730). Next sale 6/8.

PHILLIPS—406 E. 79th St. (570-4830). 6/1 at 10: American Documents, Autograph Letters. On view from 5/27. 6/1 at 1: American Furniture, Decorations, and Silver. On view from 5/27. 6/1 at 6: American Paintings. On view from 5/27.

SOTHEBY PARKE BERNET—York Ave. at 72nd St. (472-3400). 6/2 at 10:15 & 2: Important 19th- and 20th-century American Paintings and Sculpture. On view from 5/27. 6/4 at 10:15 & 2: Collectibles. On view from 5/28.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Tuesday, May 31

ALFRED BRENDEL, pianist. Beethoven's Sonatas Nos. 2, 15 ("Pastoral), 26 ("Les Adieux"), and 32. Carnegie Hall at 8. $6-$12.50.

THE KINKS—Rock concert. Madison Square Garden at 8. $11.50, $13.50.

ELISENDA FABREGAS, pianist (American debut). Padre Antonio Soler's Sonatas Nos. 84 and 90, Brahms's Sonata Op. 5, selections from Albeniz's *Iberia* and works by Falla. Carnegie Recital Hall at 8. $7.

CHRISTINE SODER, clarinetist/**ELLEN KNAFO,** pianist. Bartók, Wanhal, Martinu. Trinity Church, Broadway at Wall St., at 12:45. Free.

STUDENT RECITAL, by adults of the Hebrew Arts School. Merkin Concert Hall at 8. Free.

MUSIC OF LOUISE TALMA, solo and chamber compositions, performed by several artists. Hunter College Playhouse, 68th St. and Lexington Ave., at 8. Free.

QUEENS SYMPHONY ORCHESTRA FESTIVAL BRASS QUINTET—All-American program including Joplin, Gershwin, Sousa and Ellington. Rockefeller Center Channel Gardens, 50th St. and Fifth Ave., at 5. Free.

BILL O'CONNELL TRIO—Jazz. Rockefeller Center Exxon Park, 49th - 50th Sts. and Sixth Ave., at 12:30. Free.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, June 1

SHIRLEY BASSEY—Carnegie Hall at 8. $15-$40.

PAUL GALLO, basset hornist with Katharine Rowe, soprano, and Kazuko Hayami, pianist. Program includes world premiere of Meyer Kupferman's *Torchwine.* Merkin Concert Hall at 8. $6.

CARL ADAMS, flutist/**ROBERT CLARKE,** guitarist. Giuliani, Rorem, Ibert, Albeniz, Williams, Debussy, Castelnuovo-Tedesco. Carnegie Recital Hall at 8. $6.

SOCIETY OF THE CLASSIC GUITAR—Lincoln Center Library at 4. Free.

BERENICE LIPSON-GRUZEN, pianist. Beethoven, Debussy, Prokofiev and Chopin. Cultural Affairs Auditorium, 2 Columbus Circle, at 12:30. Free.

SOUTHERN EXPOSURE, South American music, performed by Argentine guitarist Rudolpho Alchourron and his band. Flushing Library Plaza, Main Street and Kissena Blvd., at noon. Raindate 6/2 or 3. Free.

Thursday, June 2

NEW YORK PHILHARMONIC, Horizons '83; Raymond Leppard conductor, Ida Kavafian violinist; Phyllis Bryn-Julson soprano. With New York New Music Ensemble, Robert Black conductor. Marc Antonio Consoli's *Afterimages* (world premiere); Peter Maxwell Davies's *Ave Maris Stella;* Toru Takemitsu's *Far Calls, Coming Far!* (N.Y. premiere); and David Del Tredici's *All in a Golden Afternoon.* Avery Fisher Hall at 8. $8.

SHIRLEY BASSEY—Carnegie Hall at 8. $15-$40.

DEWAYNE FULTON, harpist. Popular, classical, ethnic music plus improvisations. Alice Tully Hall at 8. $5-$10.

BERNARD ROSE, pianist. Bach, Copland, Beethoven. Merkin Concert Hall at 8. $8.

CREMONA STRING QUARTET—Lincoln Center Library at 4. Free.

ROBERT GALLAGHER, organist. Bach's work from the Weimar period. St. Paul's Chapel of Columbia U. Broadway and 116th St., at 8. Free.

A SMALL CIRCLE OF FRIENDS—Classical music. Rockefeller Center Exxon Park, 49th - 50th Sts. and Sixth Ave., at 12:30. Free.

A MIDSUMMER NIGHT'S TRIO—Mozart's *Schon Lacht der Holde Frühling;* Brahms's Sonata Op. 120 #1 in f; Liszt's Hungarian Rhapsody #6 in D flat; Vaughan Williams's *Three Vocalises;* Seiber's *Drei Morgenstern* Lieder; Dvorak's *Zigeunerlieder;* Schubert's *Der Hirt auf dem Felsen.* Olympic Tower Galleria, 51st St. and Fifth Ave., at 5:30. Free.

KASIMUIR QUINTET—Brahms's Quintet in G. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

KOSMIC JAZZORCHESTRE—Big-band jazz. Bryant Park, Fifth-Sixth Aves. and 40-42nd Sts., at 12:15. Free.

BILL KIRCHNER NONET—Jazz. Citicorp Market, at 6. Free.

NEW YORK CHORAL SOCIETY'S SUMMER SINGS—Open reading of Handel's *Messiah,* Frank Nemhauser conductor. CAMI Hall, 165 W. 57th St., at 7:30. $4, includes score.

BARGEMUSIC RESIDENT MUSICIANS—Dvorak's *Tiezetto for Two Violins and Viola* and Shubert's String Quartet, opus postumous in d. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

PHILADELPHIA ORCHESTRA, Eugene Ormandy conductor. Beethoven's *Lenore Overture* and Symphony Number 5 in c; Strauss's Suite from *Der Rosenkavalier;* and Weinberger's Polka and Fugue from *Schwanda the Bagpiper.* C.W. Post Concert Theater, Locust Valley, L.I. (516-922-0061), at 8:30. $20, $22.50.

Friday, June 3

NEW YORK PHILHARMONIC, Horizons '83. Arthur Weisberg conductor; Charles Rex violinist. Group for Contemporary Music; Anand Devendra, clarinetist; Dennis Smylie, bass clarinetist; Leslie Thimmig, contrabass clarinetist. Fred Lerdahl's *Chords* (world premiere of the revised version); John Harbison's Violin Concerto (N.Y. premiere); Donald Martino's Triple Concerto for Clarinet, Bass Clarinet and Contrabass Clarinet; and Leonard Rosenman's *Foci* (N.Y. premiere). Avery Fisher Hall at 8. $8.

SONNY ROLLINS, with guest Wynton Marsalis. Beacon Theater, Broadway and 74th St., at 8. $12.50, $13.50.

HENDRICKS LOY/LINDER CHLARSON—Operatic and other vocal music by them, including Chlarson's *Love and Psyche* and *Maximilian's Dream* and Hoy's *Freedom Road* and *The Whitman Cycle.* Vocalists with violin and piano. Carnegie Recital Hall at 8. $8, $10.

ORATORIO SOCIETY OF NEW YORK, Lyndon Woodside conductor; Lila Deis and Ben Holt, soloists. Fauré's *Requiem* and Vaughan Williams's *Dona Nobis Pacem.* St. Paul the Apostle Church, 60th St. and Columbus Ave., at 8. $5, $7.

STREET MASTERS JAZZ QUARTET, and Smitty Smith. Greenwich House, 27 Barrow St. (691-2900), at 8. A benefit. $12, $10 in advance.

COMBINED CHOIRS OF EMMANUEL BAPTIST CHURCH, of Brooklyn. Alice Tully Hall at 8. $15.

MR. FREEZE, rap; also The Amazing Ricky Vee. Soundscape, 500 W. 52nd St. (242-3374), at 10. $6.

JEAN FINEBERG/ELLEN SEELING JAZZ QUINTET—Bryant Park, Fifth-Sixth Aves. and 40th-42nd Sts. (924-5026), at 12:30. Free.

WARREN VACHE, trumpet. Jazz at Noon—a jam session. Freddy's, 308 E. 49th St. (888-1633), at noon. $4.

QUEENS PHILHARMONIA, JoAnn Falletta conductor; violinist Dean Stein. Chabrier, Sibelius, Borodin, J. Strauss. Queens College Rathaus Recital Hall, LIE and Kissena Blvd., Flushing, at 8. Free.

GEORGE TESHU, guitarist. Traditional and contemporary folk music. Good Coffee House, 53 Prospect Park West, Brooklyn (786-2972), at 9. $3.

CAROL WINCENC, flustist/**SHARON ISBIN,** guitarist. Works by J.S. Bach, Debussy, Satie, Ibert, and Joan Tower. Avery Center for the Arts, Bard College, Annandale-on-Hudson, New York (914-758-8253). At 8. $7.

EDDY ARNOLD/THE LENNON SISTERS—Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $15.75.

Saturday, June 4

NEW YORK PHILHARMONIC, Horizons '83. Larry Newland and Jacob Druckman conductors. Morton Subotnick's *Ascent Into Air* (N.Y. premiere); Barbara Kolb's *Chromatic Fantasy* (Tony Randall, narrator); Sandor Balassa's *Lupercalia;* and John Adams's Grand Pianola Music (N.Y. premiere). Avery Fisher Hall at 8. $8.

AGLAIA KORAS-BAIN, pianist. Beethoven's Sonata in f ("Appassionata"), Villa-Lobos's *Prole do Bébé* and works by Chopin. Carnegie Recital Hall at 8:30. $8.

CANTICUM NOVUM SINGERS, Harold Rosenbaum conductor. Works of Bach, Schoenberg, Fauré, Brahms, Byrd, Josquin, Jonnequin, Morley, and more. Merkin Concert Hall at 9. $7.

HABRIRA HATIV'IT—Israeli music. 92nd St. Y at 8. $10, $12.

MUSIC FOR A WHILE—Early Summer, Early Music Festival. LaNoue Davenport conducts the chorus and instruments of Symphonia Antiqua. Music of Isaac, others. Central Presbyterian Church, 593 Park Ave. at 64th St., at 8. $8.

KEVIN BURKE, fiddler/**MICHAEL O'DOMHNAILL,** guitarist, vocalist. Traditional music of Ireland. Alternative Museum, 17 White St. (966-4444), at 8. $8.

SERPENTINE, pop vocalist. Soundscape, 500 W. 52nd St. (242-3374), at 9. $7.

KYM LAWRENCE—Jazz music. Citicorp Market at 8. Free.

PARK SLOPE SINGERS, Nancy Vang conductor. "Coping With Gershwin," a "musical salute to the Brooklyn Bridge," with music of Gershwin and Copland. Greenwood Baptist Church, Seventh Ave. at 6th St., Brooklyn (768-3088), at 8. $5.

INTERGENERATIONAL CHORUS—Brooklyn College Whitman Hall, at 2. Free.

ARLO GUTHRIE/PETE SEEGER—American folk music. A Waterloo Festival special event. Waterloo Village, Stanhope, N.J. (201-347-4700), at 8:30.

AMERICAN CHAMBER ENSEMBLE—"Proud Poland," music of Chopin, Lutoslawski, Penderecki, others. Nassau County Center for the Fine Arts, Roslyn, L.I. (516-223-0454), at 8:30. $6.

EDDY ARNOLD/THE LENNON SISTERS—At 5:30 and 9:30. See 6/3.

Sunday, June 5

BOYS CHOIR OF HARLEM, Warren George Wilson conductor; with Shirley Verrett, soprano; Florence Quivar, mezzo-soprano; Seth McCoy, tenor; David Arnold, baritone; and the St. Luke's Chamber Ensemble. Mozart program, including the Requiem. Alice Tully Hall at 8. Benefit tickets $25-$500; general admission $10.

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MUSIC & DANCE

SCOTT JACKSON WILEY, guitarist/**MICHAEL CHANG,** tenor. "New Settings for Old Thoughts," including Matyas Seiber's *French Folk Songs,* Argento's *Letters from Composers,* Britten's *Songs from the Chinese,* Rodrigo's *En los Trigales* and *Three Villancicos,* Escudero's *Impetu,* and Walton's *Anon. in Love.* Merkin Concert Hall at 8. $5, $8.

KALCHO GADEVSKY, cellist. Carnegie Recital Hall at 8:30.

N.Y.C. HOUSING AUTHORITY SYMPHONY ORCHESTRA—Alice Tully Hall at 2:30.

YASHA KOFMAN, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

THE EDDIE PRESTON QUINTET/HAROLD CROMER—Jazz plus dance. Museum of the City of New York, Fifth Ave. and 103rd St. (722-8223), at 2:30. $3.

ANDY TARGOFF, singer, songwriter, guitarist. The Centerfold, 263 West 86th St. (866-4454), at 7:45. $4.

TOM BRIGGS/ANDY LAVERNE QUARTET—Jazz at the Dairy, Central Park, west of the zoo at 65th St. (397-3156), at 1. Free.

CANTICUM NOVUM SINGERS, Harold Rosenbaum, conductor; pianist Emily Grishman. Passereau, Tomkins, Morley, Hassler, Jannequin, Byrd, Bach, Brahms, Fauré, Holst, Schoenberg. St. Michael's, 99th St. and Amsterdam Ave. (222-2700), at 3. $5.

INFUSION—Works by Messiaen, Gottlieb, and Ben Weber. *Metropolitan Duane United Methodist* Church, 201 W. 13th St. (243-5470), at 3. $4.

SAINT PETER'S CHURCH—Jazz Vespers with Eddie Bonnemere, orchestra, and JESU Choir at 5; Offering. . . John Shaw Band at 7; $3. Lexington Ave. and 54th St. (935-2200).

BEVERLY RADIN, flutist/**GERALD RANCK,** harpsichordist/**CLARA RANCK,** mezzo-soprano. Bach's Sonatas in g and e, *Partita* in a, *Chromatic Fantasy and Fugue,* and arias from Cantatas Nos. 79, 94 and 170. The Little Church Around the Corner, 1 E. 29th St., at 3. $3.

THE NEW REPERTORY ENSEMBLE, Leo Kraft conductor, Richard Goldsmith clarinetist, Donald Pirone pianist. 20th-century music. Atrium at Citicorp, at noon. Free.

QUEENS SYMPHONY ORCHESTRA—Flushing Meadow Park, between the Unisphere and the National Tennis Center (in the Theater-in-the-Park in case of rain), at 6:30. Free.

JUDITH GORDON-AINSBERG, soprano. With Jerome Bunke, clarinetist, and Miriam Brickman, pianist. Works of Spohr, Schubert, John Freeman, and William Mayer. Wave Hill Armor Hall, 675 W. 252nd St., Bronx (549-2055), at 7:30. $6.

BARGEMUSIC RESIDENT MUSICIANS—At 1:30 and 4. See 6/2.

EDDY ARNOLD/THE LENNON SISTERS—At 3 and 7:30. See 6/3.

GREAT NECK SYMPHONY, Herbert Grossman conducting; violinist Marjorie Kransberg. Tchaikovsky's Violin Concerto in D, *Marche Slave,* and Suite from *Swan Lake.* Great Neck South Senior High School, Exit 33, LIE (516-621-7766), at 7:30. $10.

Opera

NERONE, by Boito, in English. Amato Opera, 319 Bowery (228-8200). 6/3, 4, 11 at 7:30; 6/12 at 2:30. $7.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed., Thurs. $7-$12; Fri.-Sun. $7-$12.50. Thru 6/19: Friml's *Rose Marie.*

HALKA, by Moniuszko. In English. Bel Canto Opera, Victoria Bond conductor. Robert Wagner Jr. High School, 220 E. 76th St. (535-5231). 6/4, 10, 11 at 7:30; 6/5, 12 at 2:30. $7.50.

THE MIKADO, with the New York Gilbert & Sullivan Players. Symphony Space, 6/2, 3 at 8; 6/4, 11 at 3 and 8; 6/5 at 2; 6/12 at 2 and 7. $7-$12; children $6-$10.

RIGOLETTO, by Verdi. Staged version, conducted by Alejandro Guzman. Regina Opera Theater, 1258 65th St., Brooklyn (232-3555). 6/4, 11 at 8; 6/5, 12 at 4. $6.

CARMEN, by Bizet. L.I. Opera Co., Bernard Hart conducting. Rockville Centre Recreation Center, 111 N. Oceanside Rd., L.I. (516-766-8002). 6/4 at 8:30. $4.50.

Dance

American Ballet Theatre
At the Metropolitan Opera House

THRU JULY 16—$8-$40. 5/31 at 8: *Airs, Pas de Deux, Jardin aux Lilas, Raymonda.* 6/1 at 2: *Airs, Pas de Deux, Jardin aux Lilas, Raymonda.* 6/1 at 8: *Symphonie Concertante, Torso, Once Upon a Time, Great Galloping Gottschalk.* 6/2 at 8: *Airs, Pas de Deux, Jardin aux Lilas, Raymonda.* 6/3 at 8, 6/4 at 2 and 8: *La Bayadere.* 6/6 at 8: *Airs, Pas de Deux, Jardin aux Lilas, Raymonda.*

Les Grands Ballets Canadiens
At City Center

THRU JUNE 4—$10-$25. 5/31, 6/2 at 8: *Seascape, Genesis, Les Valses, Stages.* 6/1 at 8: *Serenade, After Eden, In Paradisum, Tam Ti Delam.* 6/3 at 8, 6/4 at 2 and 8: *Concerto Barocco, Double Quartet, In Paradisum, Astaire.*

New York City Ballet
At the State Theater

THRU JUNE 26—5/31 at 8: *Interplay, Tzigane, Celebration, The Four Temperaments.* 6/1 at 8: *Agon, Afternoon of a Faun, Other Dances, Glass Pieces.* 6/2 at 8: Gala benefit, $3-$1000 (call 870-5676 or 870-5585). 6/3 at 8: *Rossini Quartets, Episodes, Vienna Waltzes.* 6/4 at 2: *La Création du Monde, Mozartiana, The Four Temperaments.* 6/4 at 8: *La Création du Monde, Interplay, Duo Concertant, Glass Pieces.* 6/5 at 1: *Agon, Celebration, Episodes.* 6/5 at 7: *Agon, Interplay, Andantino, Vienna Waltzes.*

Other

THE BURNHAM COMPANY—*Split Image,* music by Glenn Branca. Marymount Manhattan Theater, 221 E. 71st St. (924-0077). 6/2-4 at 8. $6.

DANSPACE PROJECT—*Cold Steel,* a fantasy by Barbara Allen. St. Mark's Church, Second Ave. and 10th St. (674-8112). 6/2-5 at 8:30. $4.

CELEBRATION—Festival program includes ballet, jazz, modern, tap, country-western. Lexington School for the Deaf, 30th Ave. and 75th St., Jackson Heights, Queens (899-8800). 6/3, 4 at 8; 6/5 at 3. $3.

DANCE THEATRE OF HARLEM—*Banda, Square Dance, Wingborne,* and *Graduation Ball.* Aaron Davis Hall, 134th St. and Convent Ave. (944-9300). 6/4 at 8. $5-$10.

ANNUEL DOWDELL, SUSAN WELTI, ALICE KALTMAN—New choreography. 85 Mercer St. (966-7926). 6/3-5 at 8. $5.

DRUM AND SPIRIT OF AFRICA—*Woloff Drums of S.A.R.A.* ARC Studio, 178 Bennett Ave. (923-3900). 6/4 at 7:30, 6/5 at 4. $2.50.

EXTRAPOLATING—*From the Caves,* a premiere. 30 Bond St. Studio (533-9585). 6/4, 10, 11 at 8; 6/5 and 12 at 3. $5.

MARGARET FISHER—*The True and False Occult* and *The False and True Occult,* with music by Robert Hughes. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/2-5, 9-12 at 8. $6.

YUNI HOFFMAN MOVEMENT THEATRE—*Nightwatch.* Vital Arts Center, 78 Fifth Ave. (675-1136). 6/3, 4 at 8; 6/5 at 3. $6.

LE GRAND SIECLE—17th-century dance and music, with dancer Janis Pforsich, and musicians: Judith Davidoff, viola da gamba; Raymond Erickson, harpsichord; Daniel Waitzman, flute and recorder. Works from France, England, Italy. Rathskeller, Queensborough Community College, 56th Ave. and Springfield Blvd., Bayside, Queens (631-6311). 6/5 at 3. $5.

JUDY LEVINE, *A Certain Balance* and other works. Cash Performance Space, 10 E. 18th St. (460-9718). 6/3 and 4 at 8:30. $5.

JOAN LOMBARDI DANCE COMPANY—*Crychord, Tango, Foogies, Foxtrot,* and *Threads.* Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 6/4, 5 at 8. $6.

MANY GEESE MIGRATING—*The Garden,* a mystery choreographed by Amy Rosen. Cunningham Studio, 463 West St., 11th floor (858-8379). 6/3, 4 at 9. $6.

JUNE LEWIS & CO.—Benefit for Brooklyn Dance Theater, Brooklyn College. 6/4 at 8. $10.

HOLLY KOMISAR AND DEBRA WEISS—Dance solos and duets. Barney Bldg., 26-36 Stuyvesant Ave. (924-0077). 6/2 and 3 at 8. $5.

RIVERSIDE DANCE FESTIVAL—6/1 and 3 at 8, 6/5 at 2; Margaret Beals in the Teak Room. . . 6/2, 4, 5 at 8: 6/4 at 2: Ballet Today Company. 120th St. and the Drive (864-2929). $6.

ANAHID SOFIAN DANCE COMPANY—Middle Eastern dance and music. Schimmel Center, Pace Plaza (741-2848). 6/5 at 8. $8.

RUBY SHANG—Premiere of *Memories.* NYU, 5th floor theater, 111 Second Ave. (620-0905). 6/1-3 at 7:30. $5.

LAURA SHAPIRO—Solo concert with two premieres, music by Jim Theobald. 53 Gansevoort St. (924-0077). 6/3-5 at 8:30. $5.

OTHER EVENTS

Happenings

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Madison Square Garden; closes 6/5 (564-4400). $6.50-$10.50, with children's tickets less on some dates.

BIG APPLE CIRCUS—Van Cortlandt Park, Bronx: 6/2, 3, 6, 7 at 11 and 7:30; 6/4, 5 at 1 and 4... Snug Harbor, S.I.: 6/18, 19 at 1 and 4; 6/20, 21, 22 at 11 and 18. Adults $6.50, $7.50; children $4.50, $6.50 (860-7320).

FAIRS, FESTIVALS AND SALES, in the borough of Manhattan: Two blocks of Murray Hill, 35th St. from Madison to Lexington Aves., will be transformed into a garden party/block party, featuring hundreds of handmade paper flowers, flea markets, food, walking tours, music, a fashion show, and hayrides, on 6/4 (6/5 if rain), noon to 6... A 200-foot children's mural will highlight the Rutherford Place street fair, Second Ave. and 16th St., 6/4, 11 to 7, and will be set off by street musicians, clowns, juggling, folk songs and a photo exhibit at 21st St. This is part of the Fourth World Festival, Human Rights for the Poorest, which takes place all about the area... Farther downtown, at the Grove St. fair, between Seventh Ave. and Hudson St., vendors will be selling food and non-food items, and the New York Actors Ensemble will make an appearance. 6/4 (6/5 if rain), noon to 7... "New York's most intimate street fair," the West 10th St. fair, between Bleecker St. and Seventh Ave., will feature video, food, the N.Y. Bums, and Mitch Cohen's Racing Turtles, on 6/4, 11 to 7... A "garage" sale that fills an entire block will be held on 44th St., between Ninth and Tenth Aves., 11 to 6 on 6/4 (6/11 if rain). No music, games or rides, just things galore to buy... Indoors, a flea market at EventCenter, 203 W. 25th St., at Seventh Ave., 6/4, 10 to 2. A prize will be awarded to the best bargainer... On Sunday, the Lower East Side hosts the Jewish Festival, featuring kosher food, rides, tours, folk dancing, music, and exhibits. Honorary chairman Governor Mario Cuomo will make an appearance. 6/5, 11 to 6, E. Broadway from Essex to Montgomery Sts. (197 E. Broadway in case of rain).

A VARIETY OF WORDS, on a variety of matters: The New York Philharmonic spring-concert theme is Horizons '83, "Since 1968, a New Romanticism?," and as an accompaniment, there'll be Meet the Composers sessions before each concert (see Concerts listings for these dates), at 6:45. Also, symposiums, open meetings, open rehearsals, and so on. The first symposium is 6/1 at 8, Bruno Walter Auditorium, Lincoln Center Library. Avery Fisher Hall has the schedule... An herbal-medicine symposium, "Prospects, Problems, and Clinical Applications," will be open 9-5:30, 6/5, at the New York Botanical Garden, the Bronx (220-8700). Chinese herbalism, a plant workshop, and a collateral program with such subjects as "Herbs for Health and Beauty" are on the agenda; $105 for the day, $22.50 for the health-and-beauty lecture alone... Buckminster Fuller is in charge of "Integrity Day," 6/4, and he will be at Hunter College from 10 to 5. It costs $35 to attend (568-5150), and it's a day-long seminar, the first major appearance of Fuller here since 1978... "Sea Tales," an evening of poetry, myth, and performance, is the soothing notion of the American Museum of Natural History, Central Park West at 79th St. (874-1300). 5-7:30 p.m., with Richard Lewis reading first, then films, and, in a different setting, some original dance-theater pieces. Free, after museum adm.

SPECIAL EVENTS, SPECIAL CAUSES A moonlight cruise, complete with wining, dining, dancing, and Hudson River viewing, benefits the Village Visiting Neighbors and their program to—well, be good neighbors to the homebound elderly. Date is 6/4, 8:30-11:30, and cost is $15. Take your own picnic and wine, or buy refreshments on board. Call 929-5869 for availability, or try the Wallpaper Store, Sixth Ave. at 10th St... More good-citizens applause goes to the folks living near Asphalt Green, the four-and-a-half-acre site bounded by York Ave., 90th St., and the East River. They saved it from the blight of developers, and turned it into an indoor-outdoor community activities center that we all can enjoy: the old Fireboat House has puppet shows Saturdays, and is an environmental educational center for school groups. An old municipal building is metamorphosing into a sports-and-arts center—again, for the whole city to enjoy. To help with this renovation, we can go to a dinner-dance, 6/2, at the Chapin School, where we'll be entertained by magicians and other merrymakers. Tickets, $50 (289-2110)... The New York Folk Festival won't burst upon us until 8/5-13, but a fundraiser to help out is open to all you folks who can't get enough of the flavor. Date is 6/5, 2-6, at the Lone Star Cafe, Fifth Ave. and 13th St. (750-9893), and tickets are $15, or $30 for a reserved seat. Odetta and Happy Traum will be hosts, and there'll be other entertainers on hand.

FAIRS AND FESTIVALS, outside Manhattan: Queens Day, a tri-centennial celebration of the borough's triumphs and tribulations. Music, exhibits, games, food, etc. 6/4, 5 at the Flushing Meadow Park fairgrounds... The Immigrant Ethnic Music and Dance Festival includes concerts, dance workshops, a lamb roast, and an evening dance party. 6/4, noon to midnight, at Bohemian Hall and Park, 29-19 24th Avenue, Astoria, Queens. $8.50, $4... Also in Queens, a spring fair, given by the Queens Occupational Training Center, featuring games and items made by the students. At the Center's school yard, 41-15 104th St., Corona, on 6/2, 3, 9:30 to 2... Is nutrition your diversion? The Kings Bay YM-YWHA is sponsoring a Health Fair, which includes health tests and screenings, educational and counseling booths, lectures, films, demonstrations in fitness and first aid, and displays and exhibits on 6/5, 10 to 5, at 3495 Nostrand Ave., the Meinhard Building... On Long Island's north shore, the Lively Arts Family Festival will feature food galore, music, dance, theater, exhibits, and more. 6/3 starting at 7:30 (free) and 6/4, 5, 10:30 to 7 ($2) at the Village Green Center, Park Ave. and 25A, Huntington (516-271-8423).

Tours

ELIZABETH TOWN, N.J.—Take 11:40 train from Penn Station to Elizabeth Town, W. Grand St. and Broad St. Station on 6/4, for a walk, a picnic and an automobile show. Friends of the Parks (861-9696). $1.

HISTORIC MURRAY HILL—6/4 at 1, 2:15, and 3:30. Meet on NW corner of 35th and Park. $3.

HELL'S KITCHEN, with Adventure on a Shoestring (265-2663). 6/5 at 2, meet at NW corner of 50th St. and Eighth Ave. $5.

ART DECO TOURS, East and West '40s (689-5194). 6/4 at 10:30, meet at the Daily News Building. $3.

GRAVESEND BAY, CONEY ISLAND, SHEEPSHEAD BAY—Hike with the Shore Walkers of New York (663-2167), 6/5 at 9:15. Meet at 59th St. Station of BMT, N or RR, first car. Drop-out points along 11-14-mile route. $2.50.

MADISON SQUARE AND GRAMERCY PARK: the World of Edith Wharton. Tour with the Museum of the City of New York (534-1672). Meet at Little Church Around the Corner, 1 E. 29th. 6/5 at 1:30. $5.

SEVENTH REGIMENT ARMORY, 67th and Park Ave. Tour Sundays and Tuesdays at 2. Call ahead to confirm (288-0200). Free.

TOURS AND WORKSHOPS WITH THE URBAN PARK RANGERS—All are free. In the Bronx (822-4400): 6/4 at 1, discover how the Indians lived years ago in the area. Meet in front of the Crotona Park Tennis House, Crotona Ave. between Crotona Park North and Claremont Pkwy. 6/5 at 2 , birding for beginners. Call 548-7880 to register. Meet at the Van Cortlandt Visitors Center, at 243rd St. and Broadway. In Brooklyn (856-4210): 6/5 at 1, follow the water system through Prospect Park. Meet at Grand Army Plaza under the arch. In Manhattan (397-3091): 6/5 at 2, Riverside Park tour. Meet at the Soldiers and Sailors Monument, 89th and Riverside Dr. Every Sat. and Sun. at 11, parents and kids can tour the Children's Zoo; and at 2 p.m. on both days, tour Central Park's southern end. Meet at the Victorian kiosk near the southern entrance to the zoo. On Staten Island (442-1304): 6/5 at 10, learn to fish at Willowbrook Park pond. Pre-registration required.

BRYANT PARK—Once Around the Park, a weekly tour covering history and art of this landmark park, behind the Library. Each Thurs., 12:30-1:30; meet at flower market, SE corner of 42nd St. and Sixth Ave. Free.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes. (204-1112) Meantime: 6/5 at 10:30, tour Princes Bay, S.I. with emphasis on geology and meteorology, and hear a lecture on weather forecasting. Meet outside South Ferry station of I.R.T. Broadway local. Free.

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OTHER EVENTS

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 6/4, Alley Pond marsh, Queens. 6/5, Van Cortlandt Park, Bronx. (291-6825 for meeting places.) $15.

NATURE WALKS—At Wave Hill, Independence Ave. and 252nd St. (549-2055), the Bronx: Greenhouse and gardens, each Sun. at 2:15; free. Also, 6/4 at 2:15, an estate tour; free. . . Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000): 6/4 at 1, botany walk at Alley Pond. $1. . . Old Westbury Gardens, Westbury, L.I. (516-333-0048); 6/1 at 7:30: twilight lecture tour in the Wall Garden on low-maintenance perennials. $3. . . New York Botanical Garden tour of the Willow Area. 6/4 at 10:30. Meet at the Watson Bldg. (220-8700). $1.50.

WILD-PLANT WALKS, with Madeline Greenberg. Learn to identify sassafras, pokeweed, fiddlehead ferns, coltsfoot, and more. Every Sat. $15. (674-8742 for times and locations.)

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of authentic hikes. 6/5 at noon; 5-mile history walk around lower Manhattan. Meet at S.I. ferry (Manhattan side) at the foot of the escalator (876-6688). $1.

Sports

WOMEN'S CYCLING CHAMPIONSHIP, in Central Park. 25-mile event on 6/1 at 10:45. 60 of the top U.S. cyclists will start and end at Tavern on the Green, CPW and 67th St.

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (507-8499), $3-$8. Away thru 6/9. . . **Yankees:** Yankee Stadium, Bronx (293-4300), $1.50-$9. 5/31, 6/1, 6/2, at 8, vs. California. 6/3 at 8; 6/4, 6/5 at 2; 6/6 at 8, vs. Seattle.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. (212-265-8600). $7, $12. 6/2 at 9, vs. Sao Paulo (Brazil). 6/5 at 4, vs. Seattle; preceded at 1:30 by Sao Paulo vs. Fiorentina.

RACING—The thoroughbreds are at Belmont Park, Elmont, L.I., (641-4700). Daily ex. Tues. Post time 1, Sun. 1:05. $2. . . The trotters are at Yonkers Raceway, Westchester (914-968-4200), thru June 16. Daily ex. Sun., post time at 8; $2.25, $3.25.

Children

SIMPLE—Musical revue at the Walden School, W. 88th and CPW (877-7621). 6/3, 6/4 at 7:30 p.m., 6/5 at 3. Free.

OFF CENTER THEATRE, at McBurney "Y," 23rd St. and 7th Ave. (929-8299). 6/6, 7, 8 at 10:30 and 1: an updated version of Little Red Riding Hood. $2.50.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. Open 11-5 Sat. and Sun. (360-3476). 6/4 at 11: make musical instruments for merrymaking with carpenters' tools. Call to reserve (360-3476). Free. 6/5 at 2: sing along to songs of turtles and dinosaurs with Gerry Axelrod. Free.

BRYANT PARK— Marquis Puppet Studio acts out original folk tales. 5/31 at 12:30. Free.

DO IT YOURSELF PUPPET THEATER—Make puppets, produce shows with professional help. West Side Repertory Theater, 252 W. 81st St. (666-3521). Sat. thru July 2, at 3. $3.

RING AROUND A RAINBOW—Puppets and actors together at P.S. 274, 800 Bushwick Ave., Brooklyn (877-7356). 5/31 - 6/3, at 10:30 and 1. $2.50.

CHILDREN'S "NIGHTCLUBS"—The Early Show: Cabaret entertainment by children ages 7-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 2 and 4:30. $5 cover, 2-drink min. . . **Youngstars,** featuring players from Broadway, TV, commercials. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $4 min. $2 cover.

PUPPET PLAYHOUSE—At Fireboat House Environmental Center, 90th St. on the East River. Sat. at 11 and 1 (879-3316). $2.50. 6/4: "Cinderella" with Kathy Kane Puppets.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," Sat. and Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "The Three Little Pigs," Sat. and Sun. at 1:30. "Sleeping Beauty," Sat. and Sun. at 3; thru June. Reservations are a must (765-9540). $3.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun. at 3:30. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and participation. Sat. and Sun. at 1, 2:30, and 4. $4 (reservations required; all adults must be with a child).

FUNZAPOPPIN MAGIC SHOW, with Professor Krazy and the Magic Genie. 6/5, 6/12 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

KALEIDOSCOPE DANCERS—Greenwich House, 27 Barrow St. (598-3639). 6/4, 6/11 at 2. $2; $3 for adults.

JACK AND THE BEANSTALK—Big Apple Puppets in Sunnyside Gardens Park, Queens, 48-21 39th Ave. (672-1555). 6/4 at 2. $3.50.

KIDS' DAY AT THE MARKET—Citicorp Market, Lexington Ave. and 54th St. Sat. 6/4 at 11, Hardin Minor, mime. Free.

DAILY DOUBLE, at FAO Schwarz, Fifth and 58th St., (644-9400). Weekdays: puppet show at 2:30, magic show at 3. Free.

LLOYD ALEXANDER, author of "The Book of Three" and "The Black Cauldron," will sign books on 6/4, 1-3. Books of Wonder, 464 Hudson at Barrow. Free.

PUBLIC LIBRARY PROGRAMS—All free, but only a sampling; call local branches for more. . . Yorkville branch, 222 E. 79th St. Picture-book hours: Wed. at 4, pre-schoolers; Tues. at 4, ages 5-7. . . Hudson Park branch, 10 Seventh Ave. So.: 5/31 at 10:30 and 4, short films.

N.C. WYETH, original illustrations for "Robin Hood," "Treasure Island," and "Kipnapped." Public Library at Lincoln Center, Amsterdam Ave. at 65th St. (340-0906). Weekdays except Thurs., 2:30-5; Thurs. 2-8; Sat. 1-5. Free. Thru 6/24.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

ALLEY POND ENVIRONMENTAL CENTER, 228-06 Northern Blvd., Douglaston, Queens (229-4000). A Bird in the Hand, demonstration and slides on banding birds; 6/5 at 11. Register ahead. $3.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Thurs., Fri., Sun., 1-5; Sat. 11-5. Weekend and holiday events, $2; adults $3. Weekdays, $1, $2. Special exhibit: "The Mystery of Time," clocks, watches, do-it-yourself areas, much more. . . 6/4 at 1, 3 p.m.: learn how old things are, with games and art. At 2 p.m. watch a British film, "A Horse Called Jester."

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. Also, 6/5 at 1:30: Books Alive! Make and bind your own pamphlet.

STATEN ISLAND CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Tues.-Fri. noon to 5. 50 cents, adults $1. Special exhibit: "Soundtracks" show on sound and music.

STUDIO MUSEUM IN HARLEM, 144 W. 125th St. (864-4500). 50 cents, adults $1. After-school learning sessions, workshops, films, stories. Some are free. Phone for schedule.

CHILDREN'S COVE, at the New York Aquarium, W. 8th St. and the Boardwalk, Coney Island, Brooklyn (266-8500). 10-5 daily. $1, adults $2.50. The Cove itself is free: ponds, a sand dune, and "touch-it" boxes, plus live "inhabitants."

BROOKLYN MUSEUM—Eastern Parkway, Brooklyn (638-5000). Wed.-Sat. 10-5; Sun. noon-5; holidays 1-5. Adm. by contribution. What's Up? Gallery program for 1st - 6th-graders, Sat. and Sun. at 1. Meet in lobby at 12:45. Free.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Visit the Greenhouse, where a springtime display of flowers and plants is featured. Special exhibit: "Discover Dolls: Reflections of Ourselves"; 300 international favorites. 6/2 at 3, 6/4 at 11: lobster-trapping slides. 6/5, 10- 5: June Ballooooon Festival, balloon launching from the roof, with food, music, dance, jugglers and more, all over museum and in surrounding park.

QUEENS MUSEUM, Flushing Meadow, Flushing (592-2405). Museum Hours: Tue.-Sat. 10-5. Sun. 1-5. Pay-what-you-wish admission. Drop-in arts and crafts workshops for the family, at 1:30 and 3 every Sun.

PINOCCHIO, by the Theater Workshop, 317 Merrick Road, Lynbrook (516-599-1982). 6/4, 6/5 at 1 and 3:30, $3.50. Reserve ahead.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EVERYTHING YOGURT—1 Coenties Slip, 635-3800. Casual. American. Spcls: frozen yogurt, vegetarian sandwiches, hot casseroles, cold vegetable & pasta salad. Open for B & L Mon.-Fri. 6 a.m.-6 p.m., Sat. 10-4. **(I)** No credit cards.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(I-M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DOMEL—13 Eighth Ave., nr. 12th St., 929-7553. Casual. Venetian-Northern Italian. Spcls: pasta with wild mushrooms, roast duck with cognac, port & gooseberry sauce, carpaccio Cipriani style. Res. sug. Tea & sandwiches Tues.-Sun. 3-5:30. D Tues.-Sun. 5:30-midnight. Closed Mon. **(M)** AE.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I).** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

LA RIPAILLE—605 Hudson St., nr. W. 12th St., 255-4406. Casual. French. Spcls: broccoli mousse with lemon butter, bass in puff pastry with raspberry vinegar sauce, veal scaloppines with morels, duck breast with Campari sauce. D Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MITALI—334 E. 6th St., 533-2508. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

VILLAGE GARDEN—49 Charles St., nr. 10th St., 242-2155. Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.-Sat. 5-11. Spcl. pre-theater D 5-7. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. *Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily.* Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHALIMAR—39 E. 29th St., 889-1977/684-8327. Casual. Indian-Pakistani. Spcls: chicken tandoori, chicken karahai kebab, fish masala. Res. sug. Open daily noon-midnight. Complete L & D. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Ent. Mon.-Sat. 5:30-1. Closed Sun. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-*spiked broth with orange peel, calamari in tangy sea*food à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francese. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HEMINGWAY'S—58 E. 56th St., 688-9530. Casual. Continental-French. Spcls: roast duck with fruit glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

IMPERIAL DRAGON EAST—148 E. 46th St., 986-4676. Casual. Szechuan. Spcls: chen pei ngau (orange beef), Tang's seafood basket, thrice fowled. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-11, Sat.-Sun. noon-11. Private parties for 60. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Casual. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

OAK IN JANG—47 E. 46th St., 688-2365. Dress opt. Korean. Spcls: ginghiskan, kalbi, pulkobi. Res. nec. Open daily noon-10:30. Private parties. **(I-M)** AE, CB, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RICH AND FAMOUS—227 E. 45th St., 986-6085. Dress opt. Hunan-Shanghai-Peking-Szechuan. Spcls: orange beef, seafood combination, chicken & shrimp Szechuan style. Res. sug. Open daily 11:30 a.m.-11 p.m. Pianist nightly 7-10. Private parties. **(I)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

ST. JOHN—361 E. 49th St., 751-0416. Casual. American. Spcls: seafood platter, New York sirloin, hamburgers. L Mon.-Fri. noon-4. D daily 5-11. Br Sat.-Sun. noon-4. **(I)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TAGERT'S—932 Second Ave., bet. 49th-50th Sts., 759-7800. Casual. Continental. Spcls: stuffed breast of veal, puffed shrimp, duck salad, mixed grill. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-10:30. Br Sat.-Sun. 11:30-5. **(M)** AE, CB, DC, MC, V.

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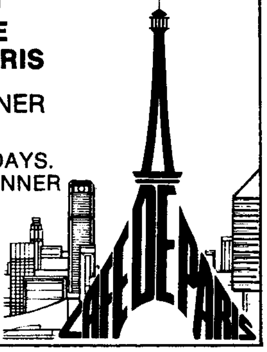

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RESTAURANT DIRECTORY

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M)**. **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E)**. Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m. Pianist George Feyer 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sat. to midnight, Sun. noon-11:30. *Complete* L & D. *Banquet room* 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked fillet mignon with horseradish sauce, Caribbean ribs with West-Indian sauce, fresh fish daily. Res. sug. Open Mon.-Fri. 11:30 a.m.-2 a.m., Sat. 5-4 a.m. Bar til 4 a.m. nightly. Private parties for 300. **(M)** AE, CB, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. *Jacket & tie required. French nouvelle* cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medallions of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. **(E)** AE, DC.

LE CHAMPIGNON—35 W. 56th St., 245-6335. Dress opt. French. Spcls: ris de veau financière fleurons, champignon farci, canard rôti bigarade flambé au Grand Marnier. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11 Private parties for 40-60 Closed Sun. **(M)** AE, CB, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcls: fresh Dover sole, scallops. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: *coquilles St. Jacques.* Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11 **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE, CB, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Arnie Grant Quartet for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947 Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D Private parties. **(M)** AE, CB, DC, MC, V

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m Pianist nightly **(I)** AE, MC, V

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800 Dress opt. International cuisine Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30 Complete D Closed Sun **(M)** AE, CB, DC, MC, V

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required French Spcls tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises Res. nec. D Mon.-Sat 7-midnight. Private parties for 36. Complete D. Closed Sun **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10 S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11 **The Terrace:** L Mon.-Fri. noon-3 Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619 Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec D only Tues.-Sat. 6:30-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3 D Tues.-Sat. 5-midnight, Sun. from 1 Complete D Closed Mon. **(M)** AE, CB, DC, MC, V

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470 Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. L Tues.-Fri. noon-3 D daily 5:30-midnight. Br Sat.-Sun. noon-4 Complete D **(M)** AE, DC, MC, V

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600 **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3 D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3 D daily 6-11 Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3 D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Singer-pianist Berri Blair, Tues.-Sat. 8-1 **(M-E)** AE, DC

1573 A SEAFOOD CAFE—1573 York Ave., bet. 83rd-84th Sts., 535-5454. Dress opt. French-Nouvelle Seafood Spcls: warmed fresh oysters with seaweed puree, roulade of sole with anise butter, poached sea-bass chinois with sake black beans & fresh ginger, poached shrimp & scallop wafers in herbed red pepper puree Res sug D daily 6-11 Br Sun. noon-4 **(M)** AE

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212 Casual. Hunan-Szechuan. Res. sug. L daily noon-3 D Sun.-Tues 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V

IL MONELLO—1460 Second Ave., at 76th St., 535-9310 Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug L Mon.-Sat. noon-3 D Mon.-Thurs. 5-11, Fri.-Sat. to midnight Closed Sun **(M-E)** AE, CB, DC, MC, V

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828 Casual. Italian homecooking Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V

LA FOLIE—21 E. 61st St., 765-1400 Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 Pre-theater D Mon.-Fri. 6-7 30, Sat. to 7 After-theater D Mon.-Sat. from 11. Pianist-singer Mon.-Sat. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11 Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: Muscovy duck thinly sliced with passion fruit sauce, Dungeness crab, breast of chicken stuffed with wild mushrooms, chocolate terrine. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking **(I-M)** AE, CB, DC, MC, V

NEW YORKER—1378 Third Ave., bet. 78th-79th Sts., 734-0005. Casual. Nouvelle-Italian. Spcls: fishermans delight, veal chop, broiled red snapper. Res. sug. L Mon.-Fri. noon-3·45 Br Sat.-Sun. noon-3:45. D daily 5-12:30. **(I-M)** AE, MC, V

THE POLO—840 Madison Ave., at 69th St., 535-9141 Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle Res. sug. L daily noon-2:30. D daily 6-10:30 **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11 Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11 Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11 Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4 Complete L & D **(I-M)** AE, MC, V

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921 Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30 **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1 **(I-M)** AE, CB, DC, MC, V

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2, Sun. 4-midnight. **(M)** AE, CB, DC, MC, V

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat to 11·30 Free 2-hr parking **(M)** AE, DC

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0440. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. AE, CB, DC, MC, V

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V

NIKKI & KELLY—359 Columbus Ave., at 77th St., 724-2100. Casual. American-Regional. Spcls: San Francisco cioppino, Wellfleet oysters, barbecued ribs. Res. sug. L Mon.-Sat. 11-4. D daily 6-midnight. S Fri.-Sat. midnight-2 a.m. Br Sun. 11-4. **(M)** AE, CB, DC, MC, V

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11 Private parties for 40. **(I)** AE, MC, V

SUSHISEI—2025 Broadway, at 69th St., 496-0074 Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3 D daily 5:30-11. **(I-M)** AE, MC, V

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt Continental Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11.30-5 D daily 5-1 a.m. Br Sat.-Sun. 11:30-5 Ent Tues.-Sun. **(M)** AE, CB, DC, MC, V

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls· black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m **(M)** AE, CB, DC, MC, V

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11 L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1.30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11 **(I)** AE, DC

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288 Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11 Piano **(I-M)** AE, CB, DC, MC, V

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug Open Sun.-Thurs. 11 a.m.-midnight. Fri.-Sat. to 3 a.m. Free valet parking **(M)** No Credit Cards.

Queens

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389 Casual. Italian-American. L Mon.-Fri. 11:30-2:30 D Mon.-Sat 3-10, Sun. 1-9 Complete D. **(I-M)** AE, CB, DC, MC, V

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065 Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D Parking Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666 L Wed.-Fri. noon-3 D Mon.-Fri. 5-10, Sat. to midnight, Sun noon-10 Buffet D **(I-M)** AE CB, DC, MC, V

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355 Casual Northern Italian Res. sug L & D Tues-Fri noon-11, Sat 4-midnight. Sun 2-11 Complete L. Closed Mon **(I-M)** AE, DC. MC, V

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 6/3, 4, Major Holly & Hilton Ruiz. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 5/30, Angel Rangelov; Jimmy Madison Big Band. 6/1-5, Zoot Sims and Al Cohn. 6/6, Ric Franks Quartet; Vinny Branchi Quartet. AE, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Folk singer Oscar Brand, Tues.-Sat. at 9 & 11:15. Sun.-Mon. bassist-singer Jay Leonhart with Mike Renzi on piano. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 6/1, Brian Conway and Greg Ryan. 6/4, Matt Glaser & Russ Barenberg. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 5/30, The Jack Maheu Quintet with Warren Chiasson. 5/31-6/4, Balaban & Cats. 6/5, Lou Stein Quintet. 6/6, Bob Wilber and the Bechet Legacy. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 5/31-6/5, singer Arthur Prysock, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. 6/7-12, Mark Murphy & Ben Sidran. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 6/1, The Three O'Clock. 6/3, Dave Van Ronk. 6/4, Patti Larkin. 6/8, Tex Rabinowitz. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Every Sun. from noon-3, pianist Brooks Kerr. 5/30, 31, Jerome Olds & Tom Grose. 6/1, 2, Laurie Jaroslow. 6/3, 4, Tina Fabrik with John Simmons. 6/5, Andy Bey. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Janet Lawson Trio. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Marty Napoleon Trio with Alicia Sherman. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus dancing. 6/1, LIU Jazz Ensemble. 6/3, 4, Flamenco Latino. Music starts at 9. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 5/31-6/4, pianist Billy Taylor with Victor Gaskin on bass. Sun.-Mon., Junior Mance with Marty Rivera. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 5/31, Bobby Watson Quintet. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 6/4, Vic Damone!, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 5/31-6/11, Steve Allen and his 15-piece orchestra, Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

MUDD CLUB—77 White St., 227-7777. Multilevel floors for entertainment featuring live rock bands and performance art. No credit cards.

THE OTHER END—149 Bleecker St., 673-7030. Mon., Talent Showcase. Tues., comedy night hosted by David Heanen. 6/1, The Peter Tork Project. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Ace In the Hole Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

ROD GILBERT CAFÉ DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. The Wendel Stuart Trio play Tues.-Thurs. 10-2, Fri.-Sat. 11-3. Singer Jane Conboy, Mon., 9-1. AE, DC, MC, V.

SCOTT'S ON TENTH—130 Tenth Ave., at 18th St., 675-5604. Restaurant/jazz club. 5/31-6/2, pianist Patrick Oliver. 6/3, 4, singer-pianist Audrey Blandings with Walter Blandings on bass. 6/7-9, Esther Blue. Tues.-Thurs. from 8, Fri.-Sat. from 10. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 5/30, 6/6, Ed Palermo Big Band. 5/31, Rock Wik. 6/1, Thom Rotella. 6/2-5, Quest with Dave Liebman and Randy Brecker. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 5/31, 6/7, The Cosmic Flu. 6/1, JZ. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 5/30, Big Joe Turner. 5/31-6/4, Jimmy McGriff Quintet. 6/5, Jack Walrath Group with guest-artist George Adams. 6/6, Gil Evans'Orchestra. 6/7-11, Hannibal Marvin Peterson; The Sunrise Orchestra. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 5/31-6/4, Renée Warren sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 6/7-11, Sandra Reaves-Phillips. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

SWING PLAZA—17 Irving Pl., at 15th St., 477-3728. A new jazz club in the grand tradition. 6/3 & 4, 9 & 11, singer/pianist Nina Simone. Shows at 10 & 12:30. No credit cards

TOP OF THE GATE—Bleecker & Thompson Sts., 982-9292. Singer Nacha Guevara Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 7:30. No credit cards.

TRAMPS—125 E. 15th St., 777-5077. Sun., Mon., Rhythm and blues singer-pianist Escoritá. Wed.-Sat., blues singer Cedel Davis. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 5/30, Larry Harlow and Orch. Harlow with jazz soloist Clifford Jordan. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 5/31-6/5, Dexter Gordon Quartet. 6/7-12, George Coleman Quintet. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791 5/31-6/5, pianist Dave McKenna. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 5/30, 31, Shelbo's Jump Band. 6/1, 2, Eddie Barefield Quartet. 6/3, 4, Joe Albany's New Yorkers. 6/5, Dick Katz Quartet. 6/6-11, Benny Waters Quartet. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 5/30-6/4, pianist Walter Norris with Brian Torff on bass. Sun. at 8:30, guitarist Joe Beck with Michael Moore on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 5/30, Blackwater. 5/31, Peach Fish Pie. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 5/31, David Clayton Thomas. 6/1, Brave Combo. 6/2, Jonathan Edwards. 6/3, 4, Suzie Tyrell and Great Balls of Fire; Six Gun. 6/5, Moon Ring. 6/7, Buddy Guy and Jr. Wills. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 6/1-5, Sandra Bernhard. 6/7-11, comedian Pee Wee Herman. Shows Wed., Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and J.J. Wall. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 6/4, Dennis Blair, Crazy Frankie Pace, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kaston AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy Tues., Showcase. 6/1, 2, Terry Day & Guy Davis with magician Imam. 6/3, 4, Dave Kelly, Morty Stone, Iman. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 7/4, trumpeter Jonah Jones and his Quartet, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

LE ONDE—160 E. 48th St., 752-0200. Split-level supper club. Pianist-composer Irving Fields, Mon.-Fri. from 7:30, Sat. from 8. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. 6/3, Duke Ellington Orchestra. 6/4, Carmen McRae with Ellington Orchestra. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 5/31, Lloyd McNeill. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Peter Gerardi Duo & the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V

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NIGHTLIFE

WEDNESDAY'S—210 E. 86th St., 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment AE, DC, MC, V

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. Hector de San Juan and his *Latino Royalle Revue* featuring Donna Caroll, Ed Vachan and dancers. Shows Sun., Tues.-Fri. at 9:30 & 11:30, Sat. 8:30, 11:30 & 1:30. Dancing to the Chateau Madrid Orchestra. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

DIONYSOS II—208 W. 70th St., 496-6400. An exciting new revue starring singer Shlomo Haviv, belly dancer Karizma, and the Joe Cavalier dancers. Three shows nightly beginning at 8:30. The Dionysos II Orchestra for dancing between and after shows. AE, CB, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 6/2 at 8:30, singer Rhoda King in *Bon Voyage* AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 6/1, Rena Vaughn. 6/2, Arthur. 6/3, 4, The T. Bears. AE, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** *The High-Heeled Women,* a comedy quartet Sun. at 3 & 7; Mon. at 8 & 10:30, thru May. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, singer Bill Schustik. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway,* a musical comedy satire. Sun. & Mon. at 11, *Corkscrews!*-revue. AE, CB, DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra with Buddy Smith, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Tues.-Thurs. at 10:30, Fri.-Sat. 9 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross sings Irving Berlin, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Thru 6/6, flutist Herbie Mann and his quartet, Tues.-Thurs. at 10 & 11:30, Fri. & Sat. at 9:30, 11:30 & 1 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 6/25, Bobby Short accompanied by Beverly Peer and Robbie Scott, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-10. Pianist-composer Earl Rose plays Tues. Singer Larry Stuart, Mon.-Sat. from 10-1 a.m. AE, CB, DC, MC, V.

HALLORAN HOUSE—525 Lexington Ave., bet. 48th-49th Sts., 755-4000. **Biff's Place:** Thru 7/2, The Jerry Scott Trio play Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** Thru 6/11, the Steve Rossi Las Vegas Revue, Mon.-Sat., at 10 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri - Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Arnie Grant Quartet, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 7/2, *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** 5/30-7/2, John Gabriel and Dana Valery in *This Must Be Love—a Rodgers & Hart Affair,* Mon.-Wed. at 9:30, Thurs.-Sat. 9:30 & 11:30. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Thru 6/18, The Glen Covington Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-1:30. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **The Hideaway:** Singer-pianist George Feyer Tues.-Sat. 9-1 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Mon.-Tues. from 7, singer-pianist Marian Taylor. Wed.-Sat. from 7, Nick Michaels. AE, CB, DC, MC, V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Elegant continental restaurant. Mon.-Wed. from 8, pianist Nancy Winston. Thurs.-Sun., pianist Amy Duncan. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Ellis Larkin, Mon.-Fri., 9-midnight. AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** Singer-pianist Berri Blair plays Tues.-Sat., 8-1 a.m. AE, DC.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 5/31, Old Friends; Nancy La Mott. 6/1-4, Kate Lyn Reitér; Margaret Wright. 6/6, Mr. Ruby Rims. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 5/30, Mitchell Lester. 5/31, Vera Galupe-Borszkh & La Gran Scena Opera Company. 6/1, Kate Kane; Don Carroll. 6/2, Carol Bunis. 6/3, Deb Howard. 6/4, Keith Christopher. 6/5, Justin Ross. 6/6, Island Swing. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Thru 6/4, Dave Frishberg. 6/5, 6, Brooks Kerr. 6/7-11, Dick Wellstood. AE.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Byron Sommers in the lounge Tues.-Sat. from 7:30 AE, CB, DC, MC, V

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye AE, DC, MC, V

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues., Carol O'Shaughnessy Wed.-Sun., Houston Allred. AE, DC, MC, V

RACHEL'S—25 Hudson St., 334-8155. Singer-pianist Stephane Donet performs Tues.-Thurs., Sun. 7:30-midnight, Fri.-Sat. to 1 a.m. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Dan Riddle at the piano. Thurs., Richard Kaplan. Fri., George Ziskand. Sat., singer-pianist Steve Pally. Music from 8:30. AE, DC, MC, V

RADIO HIGHLIGHTS

Wed., June 1

2:06/**WQXR-AM/FM—Prokofiev:** Sym #5 in B-Flat, Op. 100.
3:00/**WNCN—Debussy:** Fantaisie for Piano & Orch (Kars/Gibson).
4:00/**WNCN—Mozart:** Violin & Piano Sonata in E-Flat (Szeryng, Haebler).
5:00/**WNCN—Froberger:** Ricercare #10 (Leonhardt).
5:06/**WQXR-AM/FM—Rimsky-Korsakov:** Canto Gitano & Fandango Asturiano from Capriccio Espagnol.
6:00/**WNCN—Corelli:** Concerto Grosso in F, Op. 6, #6 (I Musici).
6:30/**WNYC—Grieg:** Holberg Suite (Maksymiuk).
7:00/**WNCN—Glinka:** Life for the Tsar: They Guess the Truth (Christoff/Schüchter).
7:06/**WQXR-AM/FM—Tartini:** Violin Cto in D.
8:00/**WNYC—Ravel:** Daphnis et Chlöe (Bernstein).
8:06/**WQXR-AM/FM—Janácek:** Taras Bulba.
9:00/**WNCN—Brahms:** Piano Cto #1 in d, Op. 15 (Curzon/Van Beinum).
WNYC—Brahms: Sym #2 (Giulini). Simulcast with WNET-TV.
10:00/**WNCN—Dvorák:** Piano Qnt in A, Op. 81 (Concertgebouw Piano Qt).
WNYC—Beethoven: Sym #2 in D, Op. 36 (Bernstein). Simulcast with WNET-TV.
11:00/**WNCN—Mozart:** Sonata for Piano 4 Hands in C (Haebler, Hoffmann).

Thurs., June 2

2:06/**WQXR-AM/FM—Sinding:** Suite in a, Op. 10.
3:00/**WNCN—Wagner:** Sym in C (Gerdés).
4:00/**WNCN—Bruch:** In Memoriam, Op. 65 (Accardo/Masur).
5:00/**WNCN—J.C. Bach:** Sinfonia Concertante for Oboe & Cello in F (Indermuehle, Steganga/Zinman).
5:06/**WQXR-AM/FM—Elgar:** Sevillana, Op. 7.
6:00/**WNCN—Schumann:** Overture, Scherzo, & Finale, Op. 52 (Karajan).
6:30/**WNYC—Elgar:** Cello Cto (du Pré/Barbirolli).
7:00/**WNCN—Elgar:** Sea Pictures, Op. 37 (Baker/Barbirolli).
8:00/**WNCN—Victoria:** Motet "Salve Regina" (Turner).
WNYC—Glazunov: String Qnt, Op. 39 (Chamber Music Society of Lincoln Center).
8:06/**WQXR-AM/FM—Bach:** Cello Cto in A.
10:00/**WNCN—Debussy:** Cinq Poèmes de Baudelaire (Command, Baldwin).
WNYC—Songs of the Spanish Baroque (De Los Angeles).
11:00/**WNCN—Beethoven:** Qnt in C, Op. 29 (Members of Vienna Octet).
WNYC—Folk Fiddling from Sweden (Stabi, Hijorth).

Fri., June 3

2:06/**WQXR-AM/FM—Glazunov:** Stenka Razin.
3:00/**WNCN—Falla:** Harpsichord Cto in D (Kipnis/Boulez).
WNYC—Bliss: Piano Cto.
4:00/**WNCN—M. Haydn:** Trumpet Cto in C (Kejmar/Vajnar).
5:00/**WNCN—Hindemith:** Flute & Piano Sonata (Bryan, Keys).
5:06/**WQXR-AM/FM—Schubert (arr. Liszt):** Die Post.
6:00/**WNCN—Tchaikovsky:** Piano Cto #1 in b-flat, Op. 23 (Curzon, Solti).
6:30/**WNYC—Segovia:** The Teacher.
7:00/**WNCN—Piket:** Ahavas Olom (Peerce/Kingsley).
7:06/**WQXR-AM/FM—Crusell:** Introduction & Variations on a Swedish Air.
7:30/**WNYC—Schuman:** Sym #9 (Ardeatine Caves).
8:00/**WNCN—Leclair:** Sonata for 2 Violins & Continuo in c "Le Tombeau" (Melkus, Rantos, Koch, Dreyfus).
8:06/**WQXR-AM/FM—Mozart:** Violin & Piano Sonata in D.
9:00/**WNCN—Purcell:** Dido & Aeneas (Kirkby, Nelson, Rees, Thomas, Noorman/Parrott).
9:06/**WQXR-AM/FM—Schumann:** Sym #3 in E-Flat.
10:00/**WNYC—Ziegfeld:** Follies of 1919 (Cantor, Van & Schenck).
11:00/**WNCN—Dvorák:** Piano Qt in D, Op. 23 (Firkusny, Juilliard String Qt).

Sat., June 4

10:06 a.m./**WQXR-AM/FM—Vivaldi:** Oboe Cto in C.
11:00 a.m./**WNYC—Hovhanness:** Tumbura (Macalester Trio).
12:00/**WNCN—Mozart:** Divertimento #1 in B-Flat (Czech Phil. Wind Ensemble).
WNYC—Stravinsky: The Rite of Spring (Solti).
1:00/**WNYC—Ravel:** Le Tombeau de Couperin (Ozawa).
2:00/**WNYC—Copland:** Billy the Kid Suite (Steinberg).
2:06/**WQXR-AM/FM—Leoncavello:** I Pagliacci.
3:00/**WNCN—Bochsa:** Harp Cto #1 in d (Laskine/Mari).
4:00/**WNCN—Debussy:** Jeux (Boulez).
5:00/**WNCN—Ibert:** Harp Trio (Laskine, Quatuor Via Nova).
6:30/**WQXR-AM/FM—Genzmer:** Sonata for Double Bass and Piano.
7:00/**WNCN—Debussy:** Demoiselle Elue (Hendricks, Taillon/Barenboim).
8:00/**WNYC—Rachmaninoff:** Piano Cto #2 (Dichter, Navarro).
9:00/**WNCN—Verdi:** Macbeth (Souljotis, Pavarotti, Fischer-Dieskau, Ghiaurov/Gardelli).
WKCR—Opera Topics: Erich Leinsdorf, featured guest.
9:06/**WQXR-AM/FM—Wagner:** Wesendonck Lieder.
11:00/**WNYC**—New Sounds: Laraaji's "Day of Radiance."

Sun., June 5

10:06 a.m./**WQXR-AM/FM—Bach:** Suite #3 in D.
11:00 a.m./**WNYC—Villa-Lobos:** Trio for Oboe, Clarinet & Bassoon (Storch, McColl, Grossman).
12:00/**WNYC—Corelli, Telemann, et al.:** Sonatas & Sinfonias (Schroeder, Erickson, Lutzke).
1:00/**WNCN—Bax:** Symphonic Poem "Tintagel" (Leppard).
3:00/**WNCN—Gibbons:** Pavan & Galliard "Lord of Salisbury" (Gould).
4:00/**WNCN—Schoeck:** Sommernacht (Kletzki).
5:00/**WNCN—Stravinsky:** Sym in 3 Movements (C. Davis).
5:06/**WQXR-AM/FM**—Great Artists: Magda Tagliaferro, pianist.
6:00/**WNCN—Saint-Saëns:** Piano Cto #1 in D, Op. 17 (Plasson).
7:00/**WNCN—Haydn:** Creation (Janowitz, Ludwig, Wunderlich, Krenn, Fischer-Dieskau, Berry/Karajan).
7:06/**WQXR-AM/FM—Brahms:** Rhapsody in b, Op. 79.
8:00/**WNYC—Mozart:** Piano Cto #24 in c (Siegel/Schwarz).
8:06/**WQXR-AM/FM—Mozart:** *Cosi Fan Tutte* (Janowitz, Fassbänder, Schreyer, Prey, Panerai/Böhm).
10:00/**WNCN—Dvorák:** Bagatelles for Harmonium, 2 Violins, & Cello, Op. 47 (Firkusny/Juilliard String Qt).
11:00/**WNYC**—Music From Cathedrals.

Mon., June 6

2:06/**WQXR-AM/FM—Bartok:** Sym in E-Flat.
3:00/**WNCN—Boyce:** Concerto Grosso for Strings in e (Dobson).
WNYC—Music by Wallingford Riegger.
4:00/**WNCN—Schubert:** Sym #3 in D (Marriner).
5:06/**WQXR-AM/FM—Arnold:** English Dances #3-4.
6:00/**WNCN—Khachaturian:** Violin Cto in d (Oistrakh/Khachaturian).
7:00/**WNCN—Schubert:** Qnt in A "Trout" (Laredo, Tree, Robinson, Levine, Frank). Recorded at the 92nd St. Y.
WNYC—Rameau: Les Indes Galantes: Excerpts (Collegium Aureum).
8:00/**WNYC—Stravinsky:** Concertino for 12 Instruments (Boulez).
8:06/**WQXR-AM/FM—Debussy:** La Mer.
9:00/**WNCN—Wagner:** Götterdämmerung: Act I (Jung, Jones, Mazura, Hübner, Altmeyer, Killebrew/Boulez).
9:06/**WQXR-AM/FM—Brahms:** Sym #2 in D, Op. 73 (Ozawa).
10:00/**WNYC—Franck:** Psyche: Excerpts (Ludwig/Barenboim).
11:00/**WNCN—Haydn:** Qt in F, Op. 74, #2 (Aeolian String Qt).
WNYC—Berg: Lyric Suite (Juilliard String Qt).

Tues., June 7

2:06/**WQXR-AM/FM—Vivaldi:** Flute Cto in F, Op. 10.
3:00/**WNCN—Nielsen:** Little Suite for String Orch (I Musici).
WNYC—MacBride: The Pond in a Bowl.
4:00/**WNCN—Haydn:** Organ Cto in C (Lehrndorfer).
5:00/**WNCN—Janácek:** Lachian Dances (Jilek).
5:06/**WQXR-AM/FM—Verdi:** Fuga from Qt in e.
6:00/**WNCN—Beethoven:** Violin & Piano Sonata #1 in D, Op. 12, #1 (Grumiaux, Arrau).
6:30/**WNYC—Purcell:** Harpsichord Music (Marlowe).
7:00/**WNCN—Mozart:** Sym #41 in C "Jupiter" (Szell).
8:00/**WNYC—Fine:** Notturno for Strings & Harp (Schwarz).
8:06/**WQXR-AM/FM—Shostakovich:** Sym #9, Op. 70.
10:00/**WNCN—White:** Portio Mea Domine (Wulstan).
11:00/**WNCN—Schumann:** Qt in a, Op. 41, #1 (Takács Qt).

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Twenty-Minute Workout
H Wed/H.C. Andersen's Magic Adventure
Thu/Alice in Wonderland
S Thu/**Movie:** The Man From Clover Grove
Fri/College
Tue/**Movie:** Barbary Coast

6:30
2 News
4 Early Today
5 Wed-Fri/Popeye
Mon,Tue/Groovie Goolies
11 Wed-Fri/Adventures of Mr. Magoo
Mon,Tue/Tom & Jerry & Friends
H Fri/Champions of American Sport
Mon/Peter and the Wolf
Tue/**Movie:** The Amazing Captain Nemo
S Mon/Meeting Halfway

7:00
2 News
4 Today
5 Bugs & Porky
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
H Mon/**Movie:** The Last Chase
S Mon/College

7:30
5 Wed-Fri/Woody Woodpecker
Mon,Tue/Popeye
9 Jim Bakker
11 Pink Panther
H Wed/Fraggle Rock
Thu/A Tale of Four Wishes
S Wed/**Movie:** Raggedy Man
Tue/Sophie Minds the Store

8:00
5 Spiderman
11 Superfriends
H Wed/Video Jukebox
Fri/**Movie:** Mountain Family Robinson
S Thu/**Movie:** Looker
Fri,Mon/**Movie:** The Great Adventure
Tue/**Movie:** The Man From Clover Grove

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.J. Report
11 Tom & Jerry & Friends
H Wed/Champions of American Sport
Thu/**Movie:** Dead Men Don't Wear Plaid
Mon/**Movie:** The Corn Is Green

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
9 Straight Talk
11 Great Space Coaster
Mon/Red Skelton's Funny Faces

9:30
2 Jokers Wild
5 Wed-Fri/Make Room For Daddy
Mon,Tue/My Three Sons
11 Mon-Thu/Flipper
Fri/Insight
S Wed,Fri,Mon/Aerobicise

10:00
2 $25,000 Pyramid
4 Facts of Life
5 Welcome Back Kotter
9 Romper Room
11 Civic Programming
H Wed/**Movie:** Poltergeist
Thu/**Movie:** Deathtrap
Fri/**Movie:** The Terry Fox Story
Mon/**Movie:** The Outlaw Josey Wales
Tue/**Movie:** Safari 3000
S Wed/**Movie:** Two Weeks With Love
Thu/**Movie:** Summer Holiday
Fri/**Movie:** Joy in the Morning
Mon/**Movie:** The Catered Affair
Tue/**Movie:** The Magnificent Affair
W Wed/**Movie:** Lies My Father Told Me
Thu/**Movie:** Days of Heaven
Fri/**Movie:** Sunday Too Far Away
Mon/**Movie:** Fighting Back
Tue/**Movie:** Hurricane

10:30
2 Child's Play
4 Sale of the Century
5 All in the Family
7 Card Sharks

11:00
2 Price Is Right
4 Wheel of Fortune
5 Wed-Fri/Hour Magazine
Mon,Tue/Tom Cottle
7 Love Boat
9 News
11 Candid Camera

11:30
4 Dream House
5 Mon-Tue/Midday
9 You Asked For It
11 Odd Couple
H Tue/Hepburn and Tracy

12 **NOON**
2 Tattletales
4 Battlestars
5 Wed-Fri/Tom Cottle
7 Family Feud
9 News
11 Rhoda
H Wed/Red Skelton's Funny Faces
Thu/HBO Magazine
Fri/Video Jukebox
S Wed/**Movie:** Deathtrap
Thu/**Movie:** Wilderness Family
Fri/**Movie:** Poltergeist
Mon/**Movie:** Rollercoaster
Tue/**Movie:** Cloud Dancer
W Public Affairs

12:30
2 Young and the Restless
4 Search for Tomorrow
5 Wed-Fri/Midday
7 Ryan's Hope
11 News
H Thu,Tue/Daryl Hall & John Oates
Fri/Champions of American Sport
Mon/HBO Magazine
W Vegetable Soup

1:00
4 Days of Our Lives
5 Mon,Tue/Hour Magazine
7 All My Children
9 Wed/**Movie:** The Tall Women (1966) Anne Baxter, John Clarke.
Thu/**Movie:** The Fickle Finger of Fate (1967). Tab Hunter, Patty Sheppard.
Fri/**Movie:** Madigan's Million (1967). Dustin Hoffman, Elsa Martinelli.
Mon/**Movie:** Gambit (1966). Shirley MacLaine, Michael Caine.
Tue/**Movie:** Mr. 880 (1950). Edmund Gwenn, Dorothy McGuire.
11 700 Club
H Wed/**Movie:** Caveman
Mon/**Movie:** The Last Chase
W Wed/**Movie:** The Woman Next Door
Thu/**Movie:** First Monday in October
Fri/**Movie:** Spirit of the Wind
Mon/**Movie:** Lies My Father Told Me
Tue/**Movie:** Das Boot

1:30
2 As the World Turns

2:00
4 Another World
5 Wed-Fri/Gilligan's Island
Mon,Tue/Make Room For Daddy
7 One Life to Live
11 Mon-Thu/Magic Garden
Fri/Big Blue Marble
H Thu/Hepburn & Tracy
Fri/**Movie:** Poltergeist
Tue/**Movie:** The Corn Is Green
S Wed,Fri,Mon/Aerobicise
Thu/**Movie:** The Affairs of Dobie Gillis
Tue/**Movie:** Two Weeks With Love

2:30
2 Capitol
5 Popeye
11 Krofft Superstars
H Wed/**Movie:** Raggedy Man
S Wed/C.B. Heroes
Fri/Crosby, Stills, & Nash
Mon/**Movie:** The Great Adventure

3:00
2 Guiding Light
4 Fantasy
5 Wed-Fri/Woody Woodpecker
Mon,Tue/Hanna Barbara
7 General Hospital
9 Ironside
11 Tom and Jerry and Friends
H Thu/**Movie:** The Corn Is Green
Mon/Red Skelton's Funny Faces
W Wed/**Movie:** Star Wars
Thu/**Movie:** The Deer Hunter
Fri/**Movie:** My Dinner With Andre
Mon/**Movie:** Master of Disaster

3:30
5 Bugs & Porky
11 Scooby Doo
H Tue/**Movie:** Popeye
S Wed/Short Picks
Thu/Fractured Flickers
W Tue/**Movie:** Dark Angel

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Wed-Fri/Woody Woodpecker
Mon-Tue/Little Rascals
7 Edge of Night
9 In Search Of
11 Pink Panther
13 Sesame Street (cc)
H Fri/Monkeys, Apes, & Man
Mon/Lost in Death Valley
S Wed,Tue/**Movie:** The Man From Clover Grove
Thu,Mon/Meeting Halfway

4:30
2 Children's Mystery Theatre
4 More Real People
5 Wed-Fri/What's Happening
Mon,Tue/Gilligan's Island
7 People's Court
9 Wed/**Movie:** Dangerous Crossing (195[illegible]). Jeanne Crain, Michael Rennie.
Thu/**Movie:** Five Came Back (1939). Chester Morris, Wendy Barrie.
Fri/**Movie:** In Search of America (1970). Vera Miles Kim Hunter.
Mon/**Movie:** The Saint in New York (193[illegible]). Louis Hayward, Kay Sutton.
Tue/**Movie:** The Saint in London (1939). George Sanders, Sally Grey.
11 Wed-Fri/Happy Days Again
Mon,Tue/Mork and Mindy
H Wed/Fraggle Rock
Thu/Alice in Wonderland
S Thu/Sophie Minds the Store
Fri/**Movie:** The Great Adventure
Mon/College

5:00
2 4 7 News
5 Wed-Fri/Charlie's Angels
Mon,Tue/6 Million Dollar Man
11 Little House on the Prairie
13 Mister Rodgers
H Wed,Fri/Video Jukebox
Mon/The Lonely Dorymen
S Thu/College
W Fri/**Movie:** The Mouse and His Child
Mon/**Movie:** I Miss You Hugs and Kisses

5:15
W Wed/**Movie:** Wilderness Family II

5:30
13 Electric Company
H Wed/Champions of American Sport
Fri/Fraggle Rock
Tue/**Movie:** Poltergeist
S Mon/Hollywood
W Tue/Crossbar

Evening, June 1-3 and 6-7

Wed., June 1

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Studio See
21 Latenight
31 Brooklyn College Presents
S **Movie:** Raggedy Man

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 11 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Righteous Apples
H Red Skelton's Funny Faces
W **Movie:** Lies My Father Told Me

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Answer Wise
31 Say Brother

8:00
2 Zorro & Son
4 Real People
5 PM Magazine
7 Fall Guy

9 **Movie:** Night Must Fall (1964). Albert Finney, Sheila Hancock. An old woman and her niece befriend a gruesome killer.
11 **Baseball:** Yankees vs. California Angels
13 The Different Drummer: Blacks in the Military
21 All Creatures Great and Small
31 Burglar Proofing
H **Movie:** Poltergeist
N **Movie:** State of Siege
S **Movie:** Deathtrap

8:30
2 Small & Frye
5 Carol Burnett
31 Hard Bargain

9:00
2 **Movie:** Rehearsal for Murder. Robert Preston, Lynn Redgrave.
4 Facts of Life
5 **Special:** Divorce—Kids in the Middle
7 Tales of the Gold Monkey
13 Giulini Concerts. Simulcast with FM/94.
21 The Good Neighbors
31 Videoville
W **Movie:** Fighting Back

9:30
4 Taxi
21 Doctor in the House

10:00
4 Quincy
5 News
7 Dynasty
9 Hispanic Horizons
13 Bernstein/Beethoven. Simulcast with FM/94.
21 To the Manor Born
31 Carnival Miami
H **Movie:** The Boogens
N **Movie:** Sparkle
S **Movie:** Angel of H.E.A.T.

10:30
9 Newark and Reality
11 News
21 Butterflies
31 Between Life and Death

11:00
2 4 7 11 News
5 M*A*S*H
9 Benny Hill
13 Masterpiece Theatre: Sons and Lovers
21 Inside Business Today
W **Movie:** Abigail Leslie Is Back in Town

11:30
2 Hart to Hart
4 Best of Carson
5 Baretta
7 Nightline
9 Hawaii Five-O
11 Odd Couple
21 Latenight

11:35
S Bizarre

11:40
H **Movie:** Visiting Hours

12 **MIDNIGHT**
11 Saturday Night
13 Williamsburg Summit
N **Movie:** The Sleeping Car Murder
S Gallagher

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector

12:40
2 **Movie:** Magnificent Magical Magnet of Santa Mesa (1977). Michael Burns, Jane Connell.

12:45
W **Movie:** Star Wars

1:00
5 Hogan's Heroes
7 **Movie:** Vampire Circus (1972). Adrienne Corrl, Laurence Payne.
9 International Christian Aid
11 Twilight Zone
S **Movie:** Fighting Back

1:25
H **Movie:** Partners

1:30
4 11 News
5 Chico and the Man

2:00
2 News
5 **Movie:** The Hard Way (1943). Ida Lupino, Dennis Morgan. A strong-willed woman tries to push her sister into show-biz.
9 Joe Franklin
11 **Movie:** All Mine to Give (1956). Glynis Johns, Cameron Mitchell. Historical account of a Scottish family and their attempts to survive in the Wisconsin wilderness.

2:30
4 Mary Tyler Moore

2:45
S **Movie:** Angel of H.E.A.T.

3:00
4 Mary Tyler Moore
9 **Movie:** The Plunderers (1960). Jeff Chandler, Dolores Hart. A rancher and a Civil War vet keep a horse gang from taking over a town.
H **Movie:** Whose Life Is It Anyway?
W **Movie:** Return of the Master Killer

3:30
4 Bob Newhart

4:00
4 Here's Lucy
11 Candid Camera

4:30
4 News
11 Abbott & Costello
S Gallagher

4:45
W **Movie:** Wilderness Family II

5:00
11 Watch on Washington
H Red Skelton's Funny Faces

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News
S Short Picks

Thu., June 2

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Studio See
21 Latenight
31 N.Y.U. Broadcast Lab
H Daryl Hall & John Oates
S **Movie:** Looker

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 New Voice
W **Movie:** First Monday in October

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Computer Programme
31 Shades: Max Robinson
H HBO Magazine

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Benson (cc)
9 **Movie:** The Silencers (1966). Dean Martin, Stella Stevens. A former spy is called back to duty.
11 **Baseball:** Yankees vs. California Angels
13 Inside Story
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Deathtrap
N **Movie:** The Garden of the Finzi-Continis
S **Movie:** Some Kind of Hero

8:30
5 Carol Burnett
7 Condo
13 Sneak Previews
21 Under Sail
31 Afro-American Perspective

8:40
W Richard Brown

9:00
2 **Basketball: NBA** Championship
4 Gimme a Break
5 Merv Griffin
7 Too Close For Comfort
13 Mystery! Father Brown
21 Sneak Previews
31 Bernstein/Beethoven
W **Movie:** I'm Dancing as Fast as I Can

9:30
4 Cheers
7 Amanda's
21 Great Chefs of New Orleans

10:00
4 Hill Street Blues
5 News
7 20/20
9 Meet the Mayors
13 Evening at Pops—Buddy Rich
21 Long Island Speak-Out
31 Looking East
H **Movie:** Paradise
N **Movie:** El Super
S What's Up America!

10:30
5 11 News
9 N.J. Report

11:00
2 4 7 11 News
5 M*A*S*H
9 Benny Hill
13 **Movie:** The General Died at Dawn (1936). Gary Cooper, Madeleine Carroll.
21 Long Island Week
S Loving Friends and Perfect Couples

11:30
2 Quincy
4 Best of Carson
5 Baretta
7 Nightline
9 Racing From Yonkers
11 Saturday Night
21 Latenight
S A New Day in Eden
W **Movie:** 8 to 4

11:40
H Hooker

12 **MIDNIGHT**
9 Music World
11 Saturday Night
N **Movie:** Monty Python and the Holy Grail
S **Movie:** The Eye of the Needle

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector
11 Star Trek

12:40
2 McCloud
H **Movie:** Silent Rage

1:00
5 Hogan's Heroes
7 **Movie:** The Wild Heart (1952). Jennifer Jones, David Farrar.
9 World Vision Special
11 Twilight Zone
W **Movie:** The Deer Hunter

1:30
4 11 News
5 Chico and the Man

2:00
2 News
5 **Movie:** Colorado Territory (1949). Joel McCrea, Virginia Mayo. An escaped convict finds himself trapped with a woman in Colorado.
9 Joe Franklin
11 **Movie:** The Desert Rats (1953). James Mason, Richard Burton. English captain forces his men to hold out against a North African attack in this WW2 drama.
S What's Up America!

2:20
H **Movie:** Dead Men Don't Wear Plaid

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Roughshod (1949). Robert Sterling, Martha Hyer. A farmer fears that three escaped convicts may seek revenge on him.

3:15
S **Movie:** Some Kind of Hero

3:30
4 Bob Newhart

3:50
H HBO Magazine

4:00
4 Here's Lucy
11 Candid Camera

4:10
W **Movie:** Endless Love

4:20
H **Movie:** Deathtrap

4:30
4 News
11 Abbott and Costello

5:00
11 Biography
S Fractured Flickers

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News
S Meeting Halfway

Fri., June 3

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Studio See
21 Latenight
31 Are You Listening
H **Movie:** The Terry Fox Story
S **Movie:** The Kid From Brooklyn

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Comments
W **Movie:** Sunday Too Far Away

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Square Foot Gardening
31 Getting to Know Me

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 New Odd Couple
9 **Movie:** Monterey Pop (1968). Janis Joplin, Jimi Hendrix, et al. Music and culture at the 1967 Monterey Pop Festival.
11 **Baseball:** Yankees vs. Seattle Mariners
13 Washington Week in Review
21 National Geographic Special: Save the Panda
31 But Then She's Betty Carter
H **Movie:** Some Kind of Hero
N **Movie:** Equus
S **Movie:** Poltergeist

8:30
5 Healthbeat
7 At Ease
13 Wall $treet Week
31 Studio 31 Video Party

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 **Movie:** Fighting Buck (1980). Robert Yurich.
13 Great Railway Journeys
21 **Movie:** This Is the Army (1943). Joan Leslie, Ronald Reagan. Broadway salutes the soldiers of WW2. Songs by Irving Berlin.
31 Teaching Student
W **Movie:** Poltergeist

9:30
9 Billy Graham
31 Presente

10:00
2 Falcon Crest
4 Eischied
5 News
13 Innovation
31 Masterpiece Theatre: Sons and Lovers
H Richard Pryor
S 3rd Annual Big Laff Off Finals

10:20
N **Movie:** Look Back in Anger

10:30
9 **Baseball:** Mets vs. L.A. Dodgers
11 News
13 Freedom to Speak

11:00
2 4 7 11 News
5 M*A*S*H
13 **Movie:** Fly by Night (1943). Nancy Kelly, Richard Carlson.
W Leonard Report

11:15
2 **Movie:** The Princess Comes Across (1936). Carole Lombard, Fred MacMurray.

11:30
2 **Movie:** Old Boyfriends (1979). Talia Shire, Richard Jordan.
4 Best of Carson
5 **Special:** Tony Bennett Sings With the London Philharmonic
7 Nightline
11 Odd Couple
21 Latenight
H **Movie:** Poltergeist
S Crosby, Stills, & Nash
W **Movie:** Outlaw Ladies

12 **MIDNIGHT**
11 Saturday Night
N **Movie:** Grand Illusion

12:30
4 SCTV
5 Mary Hartman, Mary Hartman
7 News One on One

1:00
5 Soul Train
7 **Movie:** Hotel (1967). Rod Taylor, Karl Malden.
9 Lie Detector
11 Twilight Zone
W Erotica Award

1:30
11 News
H **Movie:** The Terry Fox Story
S **Movie:** Visiting Hours

1:45
2 **Movie:** Once Upon a Dead Man (1971). Rock Hudson, Susan Saint James.

2:00
4 News
5 America's Top Ten
9 Joe Franklin

SOLUTIONS TO LAST WEEK'S PUZZLES

A	L	B	A	N	I	A	N		B	A	R	G	E	S
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TELEVISION

⑪ Best of the Midnight Special

2:30
⑤ **Movie:** Harry in Your Pocket (1973). James Coburn, Trish Van Devere. Story about the rampages of a professional pickpocket team.
Ⓦ **Movie:** Poltergeist

3:00
④ Mary Tyler Moore
⑨ **Movie:** Blood on the Arrow (1964). Dale Robertson, Martha Hyer. A couple tries to recover their child, captured in an Apache massacre.
⑪ One Step Beyond

3:10
Ⓗ Richard Pryor

3:15
Ⓢ **Movie:** Lady Chatterley's Lover

3:30
④ Mary Tyler Moore
⑪ Twilight Zone

3:41
② **Movie:** Powderkeg (1970). Rod Taylor, Dennis Cole.

4:00
④ Bob Newhart
⑪ Candid Camera

4:30
④ Here's Lucy
⑪ Abbott and Costello
Ⓦ **Movie:** The Mouse and His Child

4:35
Ⓗ **Movie:** Some Kind of Hero .

5:00
④ News
⑪ Biography

5:30
② Public Hearing
⑪ News

5:35
⑨ **Movie:** Miss Robin Hood (1952). Margaret Rutherford, Richard Hearne. Tale of a woman's adventures as a modern Robin Hood.

Mon., June 6

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ BJ/Lobo Show
⑪ Laverne & Shirley
⑬ Studio See
㉑ Latenight
㉛ All About TV
Ⓗ **Movie:** Jimmy the Kid
Ⓢ **Movie:** Deathtrap

6:30
⑤ Man About the House
⑪ Barney Miller
⑬ N.J. Nightly News
㉛ City Comment
Ⓦ News

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Soap
⑪ Alice
⑬ Nightly Business Report
㉑ Over Easy
㉛ Up and Coming
Ⓦ Jane Fonda's Celebrity Fashion

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
⑬ MacNeil/Lehrer
㉑ Photo Show
㉛ Opening Night
Ⓗ Fraggle Rock

8:00
② Square Pegs
④ Love, Sidney
⑤ PM Magazine
⑦ **Baseball:** California Angels vs. Milwaukee Brewers
⑨ Road to L.A.
⑪ **Movie:** A Woman Called Golda (1983). The life of Golda Meir, former Prime Minister of Israel. Part I.
⑬ Frontline
㉑ Sammy Davis Jr.
㉛ Decade of Discontent
Ⓗ Red Skelton's Funny Faces
Ⓝ **Movie:** Three Tough Guys
Ⓢ **Movie:** Rollercoaster

8:30
② Private Benjamin
④ Family Ties
⑤ Carol Burnett
㉛ Africa
Ⓦ Richard Brown

9:00
② M*A*S*H
④ **Movie:** Act of Love (1980). Ron Howard, Mary Kay Place.
⑤ Merv Griffin
⑨ **Movie:** Stablemates (1938). Wallace Berry, Mickey Rooney. A young jockey gets the chance to show off his accomplishments.
⑬ Great Performances—Wagner's Ring: Götterdämmerung, Act I
㉑ Starfest: The Stars Salute Public Television
㉛ Cityscope
Ⓗ Ⓦ **Movie:** Some Kind of Hero

9:30
② One Day at a Time
㉛ Computer Programming

10:00
② Cagney and Lacey
⑤ ⑪ News
㉛ Mystery! Father Brown
Ⓝ **Movie:** The Long Good Friday
Ⓢ Bizarre

10:30
⑪ News
Ⓢ Hollywood

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Benny Hill
⑪ Odd Couple
⑬ Under Sail
㉑ **Movie:** Paris Honeymoon (1939). Bing Crosby, Akim Tamiroff.
Ⓗ Inside Boxing
Ⓢ Sex Surrogates: Intimate Profiles
Ⓦ **Movie:** Blow Dry

11:30
② Trapper John, M.D.
④ Best of Carson
⑤ Baretta
⑦ Nightline
⑨ Hawaii Five-O
⑪ Saturday Night
⑬ Inside Story
Ⓗ **Movie:** Wolfen

12 MIDNIGHT
Ⓝ **Movie:** Equus
Ⓢ **Movie:** Deathtrap

12:30
④ David Letterman
⑤ Mary Hartman, Mary Hartman
⑦ News One on One
⑨ Lie Detector
⑪ Star Trek
Ⓦ **Movie:** Saturday the 14th

12:40
② Columbo

1:00
⑤ Hogan's Heroes
⑦ **Movie:** The Last Grenade (1970). Stanley Baker, Alex Cord.
⑨ Psychic Phenomena

1:30
④ ⑪ News
⑤ Chico and the Man
Ⓗ **Movie:** The Outlaw Josey Wales

2:00
② News
⑤ Best of Midday
⑨ Joe Franklin
⑪ Rookies
Ⓢ **Movie:** The Howling
Ⓦ **Movie:** I Miss You Hugs and Kisses

2:30
④ Mary Tyler Moore

3:00
④ Mary Tyler Moore
⑨ **Movie:** Lightning Bolt (1967). Anthony Eisley, Wandisa Leigh. Story of an attempt to bomb Cape Kennedy.
⑪ **Movie:** Cry Terror (1975). Susan Hampshire, David Daker. Former colleagues and police track an ex-con in hopes of discovering stolen money.

3:20
⑤ Off the Set

3:30
④ Bob Newhart
Ⓦ **Movie:** Master of Disaster

3:35
Ⓢ **Movie:** The Eye of the Needle

3:50
Ⓗ **Movie:** Some Kind of Hero

4:00
④ Here's Lucy

4:30
④ News
⑪ Abbott and Costello

5:00
⑪ Biography

5:30
④ Health Field
⑦ Richard Simmons
⑨ Morning Stretch
⑪ News
Ⓢ Bizarre

Tue., June 7

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ BJ/Lobo Show
⑪ Laverne & Shirley
⑬ Studio See
㉑ Latenight
㉛ Women: NY Edition
Ⓢ **Movie:** Cloud Dancer

6:30
⑤ Man About the House
⑪ Barney Miller
⑬ N.J. Nightly News
㉛ City Comment
Ⓦ News

6:45
㉛ News From City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Benny Hill
⑪ Alice
⑬ Nightly Business Report
㉑ Over Easy
㉛ Que Pasa U.S.A.
Ⓦ **Movie:** Dead End

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
⑬ MacNeil/Lehrer
㉑ Magic! Starring Harry Blackstone
㉛ Tony Brown's Journal
Ⓗ Inside Boxing

8:00
② CBS Reports
④ The A Team
⑤ PM Magazine
⑦ Happy Days (cc)
⑨ **Movie:** Mr. and Mrs. Bo Jo Jones (1971). Desi Arnaz Jr., Chris Norris. A young couple in a small town cope with parental pressures.
⑪ **Baseball:** Yankees vs. Cleveland Indians
⑬ Nova
㉛ With Ossie and Ruby
Ⓗ **Movie:** Safari 3000
Ⓝ **Movie:** Look Back in Anger
Ⓢ Dottie West

8:30
⑤ Carol Burnett
⑦ Joanie Loves Chachi
㉛ Detroit Black Journal

8:40
Ⓦ Richard Brown

9:00
② **Movie:** Just Tell Me What You Want (1980). Ali MacGraw, Alan King
④ Remington Steele
⑤ Merv Griffin
⑦ Three's Company (cc)
⑬ American Playhouse: Working
㉛ Jazzbeaux
Ⓢ **Movie:** History of the World, Part I
Ⓦ **Movie:** Hurricane

9:30
⑦ 9 to 5
㉑ Marx Brothers in a Nutshell
Ⓗ **Movie:** Poltergeist

10:00
④ Special: The Popes and Their Art—The Vatican Collections
⑤ News
⑦ Hart to Hart (cc)
⑨ Nine on N.J.
㉛ In Motion: Amiri Baral
Ⓝ **Movie:** Grand Illusion

10:30
⑨ N.J. People
⑪ News
⑬ Swingin' the Blues
Ⓢ Gallagher

11:00
② ④ ⑦ ⑪ News
⑤ M*A*S*H
⑨ Benny Hill
⑬ **Movie:** The Road to Zanzibar (1945). Bob Hope, Bing Crosby. See June 4, 10 p.m.
Ⓢ Loving Friends and Perfect Couples
Ⓦ **Movie:** Expectations

11:30
2 Quincy
4 Tonight
5 Baretta
7 Nightline
9 Hawaii Five-O
11 Odd Couple
21 **Movie:** Give Me a Sailor (1938). Betty Grable, Bob Hope. Two sailors fall in love with two sisters.
H Daryl Hall & John Oates
S A New Day in Eden

12 **MIDNIGHT**
11 Saturday Night
N **Movie:** Monty Python and the Holy Grail
S **Movie:** The Thing

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector
W **Movie:** Das Boot

12:40
2 McMillan and Wife

1:00
5 Hogan's Heroes
7 **Movie:** The Honkers (1972). James Coburn, Lois Nettleton.
9 World Vision
11 Twilight Zone
H **Movie:** The Corn Is Green

1:30
4 11 News
5 Chico and the Man

2:00
2 News
5 **Movie:** Daughters Courageous (1939). Lane Sisters, Fay Bainter. Four concerned sisters try to work out their parents' problems.
9 Joe Franklin
11 **Movie:** Death in Deep Water (1975). Bradford Dillman, Suzan Farmer. A member of an organized crime syndicate tries to find refuge in a British village.

2:10
S **Movie:** Cloud Dancer

2:30
4 Mary Tyler Moore

2:35
H Hepburn and Tracy

3:00
4 Mary Tyler Moore
9 **Movie:** My Pal Gus (1952). Richard Widmark, Joanne Dru. A father finds a new mother for his son.
W **Movie:** Barbary Coast

3:25
H **Movie:** Poltergeist

3:30
4 Bob Newhart

4:00
4 Here's Lucy
11 Candid Camera
S **Movie:** History of the World, Part I

4:30
4 News
11 Abbott and Costello
W **Movie:** Manhattan Transfer

5:00
7 Listen & Learn
11 Biography

5:25
H Inside Boxing

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Weekend, June 4-5

Sat., June 4

6:00
2 Patchwork Family
4 Agriculture U.S.A.
5 Pattern For Living
11 News
S **Movie:** The Kid From Brooklyn

6:30
4 Sonrisas
5 Insight
7 News
11 Carrascolendas
H HBO Magazine

7:00
2 Captain Kangaroo
4 Infinity Factory
5 World Tomorrow
7 Wildlife Adventure
9 News
11 Dr. Snuggles
H **Movie:** Raggedy Man

7:30
4 One of a Kind
5 Bullwinkle
7 Davey and Goliath
9 Newark and Reality
11 Pink Panther

8:00
2 Popeye & Olive
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Cartoons
13 Sesame Street (cc)
31 Carrascolendas
S **Movie:** Summer Holiday

8:30
2 Pandamonium
4 Shirt Tales
5 My Three Sons
7 Pac Man/Little Rascals/Richie Rich
9 N.J. People
11 Sport Billy
31 Studio See

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 Waltons
9 Nine on N.J.
11 Wall Street Journal Report
13 Mister Rodgers
31 La Esquina
H **Movie:** The Corn Is Green

9:30
2 Bugs Bunny/Road Runner
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
2 Bugs Bunny/Road Runner
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 Dr. Who
11 Gospel Hour
13 Cosmos
31 Sonrisas
S **Movie:** Woman Chases Man
W **Movie:** Heart of the Rockies

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?
H Hepburn & Tracy

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk and Amazing Spiderman
7 Mork and Mindy Hour
9 All Star Wrestling
11 Hee Haw
13 Why in the World

11:30
2 Bugs Bunny/Road Runner
13 Dimensions
H HBO Magazine
S **Movie:** Raggedy Man

11:45
W **Movie:** Here Comes the Groom

12 **NOON**
2 Gilligan's Planet
4 Thundarr
5 **Racing:** Gator Nationals
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Presente
21 Gourmet Cooking
H **Movie:** Raggedy Man

12:30
2 New Fat Albert Show
4 Flash Gordon
7 American Bandstand
11 One Step Beyond
13 Sports America
21 Great Chefs of New Orleans

1:00
2 Blackstar
4 **Tennis:** 1983 French Open
5 Bionic Woman
9 **Movie:** Mr. Sardonicus (1961). Oscar Homolka, Audrey Dalton. A doctor takes on the job of curing a former sweetheart's husband.
11 At the Movies
21 Victory Garden

1:30
2 Children's Film Festival
7 Like It Is
11 Happy Days Again
13 Last Chance Garage
21 Square Foot Gardening
S Ida Makes a Movie

2:00
2 Kidsworld
5 6 Million Dollar Man
7 **Golf:** Walker Cup
11 Laverne & Shirley & Company
13 Square Foot Gardening
21 Woodwright's Shop
H Red Skelton's Funny Faces
S **Movie:** C. B. Heroes
W Crossbar

2:30
2 Public Hearing
11 Sanford and Son
13 American Playhouse: Northern Lights
21 Gourmet Cooking
31 Matinee at the Bijou

3:00
2 Lorne Greene's New Wilderness
4 Baseball Pre-Game Show
5 **Movie:** Duel of the Iron Fist (1979). Wang Yu, Samuel Hui. Assassination attempts plague a man as he investigates his father's murder.
7 Sportsbeat
9 **Movie:** Five Gates to Hell (1959). Neville Brand, Nancy Kulp. Chinese mercenaries take American nurses as prisoners.
11 **Movie:** Mom, the Wolfman and Me (1980). Patty Duke Astin, David Birney. Story of a girl who tries to find her divorced mother the right man.
21 Great Chefs of New Orleans
H **Movie:** The Last Chase
W **Movie:** Smokey and the Bandit

3:15
4 **Baseball:** California Angels vs. Milwaukee Brewers

3:30
2 **Golf:** Kemper Open
7 Professional Bowlers Spring Tour
21 Victory Garden
S Perfectly Frank

4:00
13 Nova
21 Square Foot Gardening
31 Most Endangered Species

4:30
2 Sports Saturday
21 Woodwright's Shop

5:00
5 Mission: Impossible
7 Wide World of Sports
9 Championship Wrestling
11 Chips Patrol
13 America's Black Forum
21 Sesame Street (cc)
31 Last Chance Garage
H HBO Magazine
S **Movie:** Cloud Dancer
W **Movie:** Duet for Four

5:30
13 Open Mind
31 Lawmakers
H Hepburn & Tracy

6:00
2 Channel 2 the People
4 News
5 Starsky and Hutch
9 Racing From Belmont
11 Star Trek
13 Lawmakers
21 National Geographic Special: Save the Panda
31 Searching

6:30
2 4 7 News
9 In Search Of
13 Mainstream
31 European Journal
H **Movie:** The Corn Is Green

6:40
W Richard Brown

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7:00
2 News
4 Prime of Your Life
5 Welcome Back Kotter
7 N.Y. People
9 Billy Graham
11 Solid Gold
13 Inside Albany
21 Wall Street Week
31 New Voice
S **Movie:** Raggedy Man
W **Movie:** Manhattan Transfer

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 **Special:** It Takes More Than Love
13 Agronsky and Company
21 Inside Albany
31 Opening Night

8:00
2 Seven Brides for Seven Brothers
4 Diff'rent Strokes
5 **Movie:** On the Town (1950). Gene Kelly, Frank Sinatra. Sailors on leave meet up with a cabdriver and an anthropologist.
7 T.J. Hooker
9 **Movie:** Peeping Tom (1960). Carol Boehm, Anne Massey. A cult thriller directed by Michael Powell.
11 **USFL Football**
13 Ascent of Man
21 Living Life Fully in Love
31 Peter Tosh in Concert
H Red Skelton's Funny Faces
N **Movie:** Jabberwocky
W **Movie:** The Boat

8:30
4 Silver Spoons
31 Studio 31 Video Party

9:00
4 Mama's Family
7 Love Boat (cc)
13 Masterpiece Theatre: I, Claudius
21 Mario Lanza, An American Caruso
31 N.Y.U. Broadcast Lab
H **Movie:** Fast-Walking
S **Movie:** The Thing

9:30
2 **Movie:** Fighting Mad (1976). Peter Fonda.
4 There Goes the Neighborhood
31 Kennedy Center Tonight: Medea

10:00
4 Monitor
5 News
7 Fantasy Island (cc)
9 **Baseball:** Mets vs. L.A. Dodgers
13 **Movie:** The Road to Zanzibar (1941). Bob Hope, Bing Crosby. See June 7, 11 p.m.
N **Movie:** Z

10:30
5 Black News
21 **Movie:** Mad About Music (1938). Deanna Durbin, Herbert Marshall.
W Best of Floyd

11:00
2 4 7 11 News
5 **Movie:** Rhapsody in Blue (1945). Robert Alda, Alexis Smith. Biography of George Gershwin.
H **Movie:** The Last Chase
W **Movie:** "V" The Hot One

11:30
4 Saturday Night Live
11 Odd Couple
13 Mystery! Father Brown
S Bizarre

11:45
2 Sportspeople
7 **Movie:** The Wild Bunch (1969). William Holden, Ernest Borgnine.

12 MIDNIGHT
2 **Movie:** Funeral in Berlin (1966). Michael Caine, Eva Benzi.
11 World Championship Kickboxing
S **Movie:** Angel of H.E.A.T.

12:10
N **Movie:** State of Siege

12:30
11 Best of the Midnight Special
W **Movie:** Coming Together

12:45
H **Movie:** Partners

1:00
4 Rock 'N' Roll Tonight
5 Laugh Trax
9 **Movie:** A Bell from Hell (1970). Viveca Lindfors, Renaud Verley. A psychiatric-ward patient plots revenge against his family.

1:35
S Gallagher

1:45
5 **Movie:** Midnight Auto Supply (1978). Michael Parks, Linda Cristal. Auto theft gang helps needy farm workers and fights corrupt politicians.

2:00
11 News
W **Movie:** Smokey and the Bandit

2:13
2 **Movie:** One More Train to Rob (1971). George Peppard, John Vernon.

2:15
7 **Movie:** Pickup on 101 (1972). Jack Albertson, Lesley Warren.

2:20
H **Movie:** Raggedy Man

2:30
4 Evening at the Improv
11 Solid Gold

2:35
S **Movie:** The Thing

3:00
9 **Movie:** The Spanish Main (1945). Maureen O'Hara, Paul Henreid

3:30
4 Bob Newhart
11 Best of the Midnight Special

4:00
4 Mary Tyler Moore
H **Movie:** The Corn Is Green
W **Movie:** Duet for Four

4:18
2 **Movie:** Frenzy (1972). Jon Finch, Barry Foster.

4:30
11 Abbott & Costello

4:45
S **Movie:** Cloud Dancer

5:00
11 Biography

5:30
11 Christopher Closeup

5:35
H Hepburn & Tracy

5:45
11 Davey and Goliath

Sun., June 5

6:00
9 N.J. Report
11 News

6:30
2 Felix the Cat
7 9 News
11 Aprenda Ingles
H Elton John

7:00
2 Captain Kangaroo
4 Journey to Adventure
7 Faith for Today
9 Newark and Reality
11 Robert H. Schuller
S **Movie:** Wilderness Family

7:30
4 Here's Lucy
5 Time for Timothy
7 Insight
9 Jack van Impe
H **Movie:** The Terry Fox Story

8:00
2 For Our Times
5 Jimmy Swaggart
7 Christopher Closeup
9 Terry Cole-Whitaker
11 Frederick Price
13 Sesame Street (cc)

8:30
2 Way to Go
4 Austin City Limits Encore
7 Eyewitness News Conference
9 Day of Discovery

9:00
2 Sunday Morning
4 **Tennis:** 1983 French Open
5 Wonderama
7 Like It Is
9 Oral Roberts
11 Return to the Planet of the Apes
13 Mister Rodgers
S Don't Vote For My Mom

9:30
5 **Movie:** Young Tom Edison (1940). Mickey Rooney, Fay Bainter
9 Point of View
11 Josie and the Pussycats
13 Electric Company
H **Movie:** Poltergeist

10:00
7 Tiempo
9 Mass
11 Tom and Jerry
13 Wild America
S **Movie:** Looker
W **Movie:** Wilderness Family II

10:30
2 Public Hearing
7 Entertainment This Week
9 That's the Spirit
11 Pink Panther
13 Mainstream

11:00
2 Newsmakers
9 Make Peace With Nature
11 Three Stooges
13 Frontline

11:15
5 **Movie:** The Hawaiians (1970). Charlton Heston, Geraldine Chaplin

11:30
2 Face the Nation
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Who Done It? (1942). Bud Abbott, Lou Costello
H Fraggle Rock

11:45
W **Movie:** Star Wars

12 NOON
2 To be announced
9 Robert H. Schuller
13 Going Back: A Return to Vietnam
21 Last Chance Garage
H **Movie:** Caveman
S **Movie:** Tragedy of a Ridiculous Man

12:30
7 Directions
21 Magic of Decorative Painting

1:00
4 Great American Singalong
7 This Is the USFL
9 **Movie:** My Little Chickadee (1940). W.C. Fields, Mae West.
11 Honeymooners
13 Steps
21 Washington Week in Review

1:30
7 USFL Football
11 This Week in Baseball
21 Wall Street Week
H Elton John

2:00
5 U.S. Professional Cycling Championship
11 **Baseball:** Yankees vs. Seattle Mariners
13 Great Performances: The Private History of a Campaign That Failed
21 Sports America
S **Movie:** Two Weeks With Love
W **Movie:** I'm Dancing as Fast as I Can

2:30
9 Those Amazing Animals
11 Bugs Bunny's 3rd Movie

3:00
4 Baseball Bunch
21 Living Life Fully in Love

3:30
4 Al McGuire on Sports
9 Outdoor Life
13 Steady As She Goes

4:00
4 Sportsworld
9 **Baseball:** Mets vs. L.A. Dodgers
13 American Interests
21 Mario Lanza, an American Caruso
31 Washington Week in Review
H **Movie:** The Terry Fox Story
S **Movie:** Looker
W **Movie:** Days of Heaven

4:30
5 **Special:** Fairest of Them All
13 Tony Brown's Journal
31 Lawmakers

4:45
7 American Sportsman

5:00
5 Kojak
11 **Movie:** The Last Valley (1971). Michael Caine, Florinda Boolkan.
13 Innovation
31 Inside Washington

5:30
13 Firing Line
21 Norman Rockwell's World: An American Dream
31 Cityscope

6:00
2 4 7 News
5 **Movie:** The Big Sleep (1978). Robert Mitchum, Sarah Miles.
21 Kennedy Center Tonight: Eubie Blake—A Century of Music
31 All About TV
H **Movie:** Caveman
S **Movie:** Wilderness Family
W **Movie:** Endless Love

6:30
2 4 7 News
9 Road to L.A
13 Civilization
31 Searching

7:00
2 60 Minutes
4 **Special:** Dear Mr. President
7 Ripley's Believe It or Not!
31 Rebop

7:30
9 Greatest Sports Legends
13 Creativity With Bill Moyers
31 Getting to Know Me
H Fraggle Rock

8:00
2 Archie Bunker's Place
4 CHiPS
5 **Special:** Royal Ballet Salutes New York City
7 Matt Houston (cc)
9 Billy Graham
11 At the Movies
13 Cosmos
21 Mystery! Father Brown
31 Swinging the Blues
H **Movie:** Poltergeist
N **Movie:** The Sleeping Car Murder
S **Movie:** Some Kind of Hero
W **Movie:** The Deep

8:30
2 Newhart
11 Wall Street Journal Report
31 Burglar Proofing

9:00
2 Jeffersons
4 **Movie:** Murder 1, Dancer 0 (1983). Robert Blake.
5 Merv Griffin
7 **Movie:** The Buddy Holly Story (1978). Gary Busey, Maria Richwine
9 It Is Written
11 Lawrence Welk
13 Masterpiece Theatre: Sons and Lovers
21 **Movie:** Kiss the Boys Goodbye (1941). Mary Martin, Don Ameche.
31 Teaching Student

9:30
2 Alice
9 World Tomorrow
31 Presente

10:00
2 Project Working. More Than Something to Do
5 11 News
9 Jimmy Swaggart
13 Good Neighbors
31 Crisis to Crisis
H Not Necessarily the News
N **Movie:** The Garden of the Finzi-Continis
S **Movie:** Tragedy of a Ridiculous Man

10:30
5 Sports Extra
11 From the Editor's Desk
13 Doctor in the House
H Champions of American Sport
W **Movie:** Death Wish II

10:45
21 **Movie:** Second Chorus (1940). Fred Astaire, Paulette Goddard.

11:00
2 4 7 News
5 Off the Set
9 Week in Review
11 Odd Couple
13 Independent Focus

11:30
5 David Susskind
11 Honeymooners

11:45
2 Sports Update
4 **Movie:** Cocaine and Blue Eyes (1983). O.J. Simpson, Candy Clark.
7 Sports Special

12 MIDNIGHT
2 **Movie:** Play Misty For Me (1971). Clint Eastwood, Jessica Walter.
7 **Movie:** The Pit and the Pendulum (1961) Vincent Price, Barbara Steele.
9 **Movie:** Rhinoceros (1974). Gene Wilder, Karen Black.
11 Larry King
H **Movie:** The Terry Fox Story
N **Movie:** Sparkle
S **Movie:** Wolfen
W **Movie:** Partners

1:30
5 Moneyworks
11 News

1:35
7 **Movie:** The Stranger Within (1974). Barbara Eden, George Grizzard.

1:40
H **Movie:** Caveman

1:45
4 Mary Tyler Moore

2:00
2 News
9 Psychic Phenomena
11 It's Your Business
S **Movie:** Honor Guard

2:15
4 Visiones

2:45
4 First Estate

3:00
9 **Documentary:** Vanishing Africa (1976). Narrated by Marvin Miller

3:15
4 News
H **Movie:** Poltergeist

3:45
S **Movie:** Some Kind of Hero

5:15
H Elton John

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
S Don't Vote For My Mom

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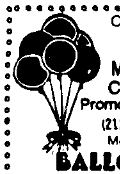

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Glen Cove Estate Area—Beautiful setting, circular driveway, large split, air. 2 car plus extras. High $100,000s. 1 hour to Manhattan. 516-671-9545.

Adirondacks—Warren County, NY. Wonderful Farmhouse with barn and 5 acres. $50,000. 212-362-5682.

HOUSES TO EXCHANGE

Best of Both Coasts—Exchange or sublet your NY apartment/home for one in L.A. LA-NY Home Exchange. NY 212-382-3490 or in LA 213 273-6814.

SUMMER RENTALS

Nantucket Island—Prime house rentals avail. this season. For best selection call now. The Maury People. 35 Main St. Nantucket Mass.02554. 617-228-1881.

East Hampton—Near bay. Weekly rental. Low rate. Call evenings 212-224-7623.

Bridgehampton Red Victorian Home—Walk to Village, 5 bedrooms, 3 baths, fully equipped. Living room, dining room, library and den. Heated pool, huge deck. Full season to beyond Labor Day. $18,000. Joe Lada weekdays at 212-475-3647 or weekends at 516-537-3852.

East Hampton—Near bay. Weekly rental. Low rate. Call evenings 212-224-7623.

Hershey Chalets—4 beautiful chalets in a rustic pine forest setting on the grounds of Hotel Hershey in Hershey, PA. Newly refurbished. 3 bedrooms, eat-in kitchen, barbecue outdoors (wood supplied). Available by week or by night. Rental includes full recreational privileges at Hotel Hershey, complimentary greens fees at golf course, indoor/outdoor pools, tennis, saunas. Horseback riding extra. Rates: $100/night, $630/week. With meals at Hotel Hershey, (MAP; 2 meals per day), $140/night, $882/week. Special rates for children. For information and reservations, call 717-533-2171 or write: Hotel Hershey & Country Club, Hershey, PA 17033.

SUBLETS

East 80's—2 bedroom, 2 baths, decorator furnished modern. Luxury building. 24 hour doorman, concierge, garage, pool and health club. High floor views. 6 month sublet. Start June 15. A steal at $2500./month. Best references. Call office hours: Ms Belmont 772-3375.

STRICTLY PERSONALS

Want A Change?—Beautiful single Bay State businesswoman, of class and character, mid 30s, Jewish, interested in creating warm relationship with man who is my equal in N.Y., Mass. or in between. NYM Box 2055.

Over Educated Single—Male, M.D., Ph.D. expatriate New Yorker living in Rocky Mountains, 6'1", attractive, athletic, 40 looks 30 (really!). Likes good food/wine, outdoor/indoor sports, seeks tall, attractive, classy, intelligent woman with ego strength, diverse interests, N.Y. style. Late 20s-mid 30s. Preferably living in Rocky Mountain West or with frequent access to area. Clever letter, recent photo requested. NYM Box 2056.

Optician, 34, Rare—Seeks lady O.D. Vermont interests. NYM Box 2052.

Blond, Glamorous—LI lady (Have wheels, and will travel if intrigued). Up personality, avid reader, bridge player. Lover of the "Good Life." If you're a successful, 50-60 man seeking a charming, humorous, companion, write NYM Box 2054.

Divorced Affluent Executive—59, nonsmoker, cultured and sportive, seeks attractive refined lady. Send specifics with photo if possible. NYM Box 2057.

Risk Taker?—Strong Successful WASP Man? Find the pot of gold! Female 30's blond bright beautiful. NYM Box 2068.

International Business Executive—White male, 40, single, bright, hard-working, ready and wry sense of humor, athletic, nonsmoker, interested in theater, music, ballet, travel, and long walks in the woods. Warm and loving, seeks single woman just like me. Send letter, photo, and phone. NYM Box 2069.

Discreet, Warm, Sensual—Married man, 35, successful, seeks attractive woman, 25-40 for friend, lover, etc. No strings. NYM Box 2058.

Dear H.H.—Happy 40th to my wonderful husband. All my love, J.J. (and T.R. too!)

Golden Girl—Can I find the one woman in New York with the unique intelligence, presence, zest and humor to range with unstuffy WASP international lawyer, young 52, through the seriously cultural (art, music, literature) and the worldly (foreign affairs, economics) to the active (tennis, golf, the outdoors) and the most meaningful, fine food, talk, friends and an intimate, caring life together. Tell me why you're the one. NYM Box 2071.

BooBoo—Yes! Yes! Yes! Forever always May 13, 1984. Love, your Little Boo.

Impecunious Bachelor, 50—Shy elegant, cultured Slav yearns to alter status. Is a charmer so inclined? NYM Box 2067.

Attractive, Athletic—Upstate N.Y. small town physician, 30's, would like to meet mature, sincere woman, 20's, who is interested in family life, stability, and quality in one's existence. Please state intentions. NYM Box 2031.

Manhattanite—Seeks superior male who'd enjoy taking a very attractive, bright, blond, successful lady writer (37) to lunch. NYM Box 1765.

Discriminating Palate—Pretty, bright ad exec seeks discerning dad with single adventurous progeny 9-12. End those bland spiced out weekends. If you love N.Y.C. and are a gustatory risk taker send note, a short biography, a picture of yourselves if available and day and evening phone. NYM Box 1766.

Beach Resident—Warm, affectionate, attractive, trim, independent WASP business gal with adventurous spirit, seeks unattached, well groomed, financially independent, outgoing, intelligent, affectionate, caring male friend, 48-58, for sincere companionship. If charisma, write possible romance. Interests are music, dancing, long country drives, dining well and enjoying beach. Sincere only respond with photo and reply. P.O. Box 418, Jericho, NY 11753.

Attractive Divorcee—Very young mid 50s, wishes to meet successful man 55+ for varied activities. NYM Box 2053.

White Male—30, married, looking for female for dinner, extra fun, mid week only, 20-25 or 42-52. NYM Box 2074.

White Male—45, 5'9", married, unattached, seeking attractive white female for friend, lover, playmate. Photo and phone to NYM Box 2072.

Independent Attractive—Russian Jewish, woman 43, looking to meet handsome, single businessman 45-60s. Send letter, photo, phone. NYM Box 2073.

Happy Birthday Bon Bon—My heart is yours. May you always be happy, even in Colorado. Besitos, Puci.

Attractive Blond Single—Professional Jewish female, 34, seeks single Jewish successful male 36-42 for romantic lasting relationship. Phone. NYM Box 2060.

House Husband, Businessman—42, attractive, well built, desires fun and romance, seeks attractive, sensual, discreet woman desiring same for daytime pleasures. NYM Box 2062.

Miracle—Jack Benny look-a-like has found a "big" package of TNT with the charm of Grace Kelly, the wit and intelligence of Gracie Allen, the beauty of Linda Evans, and the power of Golda Meir, proving that a "little sunshine" can light up anyones life. "Always and Forever." J.B.

Daring/Dashing—Male news reporter interested in smart and lively female for good clean fun. Please send photo. NYM Box 1767.

Handsome Tall Blue Eyed—Professional seeks pretty, tantalizing playmate (no strings!) in her early 20s. NYM Box 2077.

Attractive Female Photographer—Jewish, 22, seeks sincere good-looking male, 20-30, who is young at heart. Photo and telephone appreciated. P.O. Box 41 Fort Tilden, NY 11695.

I Am Interested—In an attractive, white, petite, 5'-5'3", intelligent, good sense of humor female, who is not interested in singles bar scene. Who would like to share times at the Hamptons and elsewhere. I am 45, attorney, separated. Have a house in East Hampton. Let's have a drink in a place with two exits. That way it would not be awkward if one or both of us want to leave. One door causes banging into each other. NYM Box 2059.

Seeking Mature Lady—Married preferred who lacks romance for old-fashioned affair. I am 43, bright, attractive, white male, financially secure, married businessman. Discretion prerequisite. Letter with arrangements for first meeting and/or phone. NYM Box 2061.

Schmulke—You were better to me and for me than you could ever know. You will go with me always. S.

Woman In Publishing—Decent attractive imaginative, would talk with mature man who likes to read. NYM Box 2063.

Eeny Meany M ney "Moe"—This day marks one whole year! You are my dream come true. Happy 1st and forever more. I love you, Katherine. XOX

Funny Lady—And pretty too! Loves to laugh, play tennis, theater and travel, never thought she'd be running an ad like this, seeks attractive successful Jewish male, good sense of humor who never thought he'd answer an ad like this, 43-58, for whatever. NYM Box 2064.

Offbeat, Upbeat—zany, young rockonteur, built close to the ground wishes to meet conscious, sensitive woman who loves to dance to rock & roll. Please send photo, phone & favorite dance tunes. NYM Box 423.

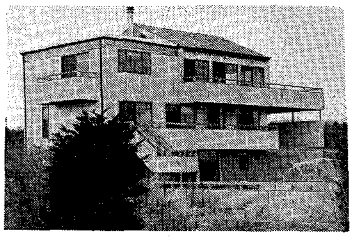
When replying to an ad with a NYM Box number, address your envelope to New York Magazine, 755 2nd Ave., N.Y.C., N.Y. 10017

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: one time ad—$230.00 per inch; two consecutive ads—$205.00 per inch per issue; three consecutive ads—$190.00 per inch per issue; four consecutive ads, $175.00 per inch per issue. Long term rates also available. All ads accepted at the discretion of the publisher. Larger sizes available in increments of ¼ inch. Extra $10 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **Closing (every Tuesday by 12 noon for following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 880-0732.

AMAGANSETT **E. HAMPTON**

GANSETT DUNES



Surrounded by reserve land, this 4 bedrm, 4 bath home was designed for easy, gracious living. Beamed liv rm, dining area, has superb views, enormous rooms, tiled basement leads to pool. All this and its furnished! $425,000

Call Phyllis Schlessel and Dick Garis

GARIS REALTY 516 324-7333

EAST HAMPTON SETTLER'S LANDING

Beach Rights. Excellently planned for indoor/outdoor privacy. Separate wings, fpl. All amenities. 3 BRs, 2 BTHs, .67 acres.
Fine value $150,000

AMADEN-GAY AGENCIES
516-324-0041

NYC CO-OP **EAST 50th ST**

UNIQUE EXCLUSIVE

Celebrate Spring In Our Bright 1 Bedrm With Rare Combination Of Light, Pre-war, Open, WBFP, Excell Cond, High Beamed Ceils. Roof Terr & Garden For Tenants. Superb Bldg. Maint $667. BROKERS INVITED.

grayce dello joio
288-1004

Brooklyn Heights **Garden Townhouse**

SUNNY GARDEN TOWNHOUSE

Five bedroom, garden triplex for owner with great space, charming Greek revival details, excellent mechanicals + high income rental.

PRICE: $480,000
For appts: Gabriel Ford, V.P. 212-875-1289
WILLIAM B. MAY CO., INC.
162 Montague Street, Brooklyn Heights, N.Y. 11201

Stamford/Greenwich, Connecticut

CONTEMPORARY RANCH ON 2 ROLLING ACRES

Greenwich Post Office & beach. 4 bedrm, 3½ bths (master has mirrored built-ins), new kitchen. Two fireplaces. Super views from this private property.

$319,900

COUNTRY HOMES 2700 Summer St.
203-348-8565

Near Stone Ridge **Ulster County**

PRIVACY PLUS

Unique country CONTEMPO features cathedral LR/window wall, beamed country kitchen, den/brick fireplace, 3 bedrooms (MBR Loft), 1½ baths, TOTAL PRIVACY on 24 acres of woods & meadows with BARNS, POND & VIEWS.
Under 2 hours NYC. $132,500

ERA METES & BOUNDS REALTY
(914) 687-0232

IN THE BERKSHIRES

Mountain retreat with trout stream on 21 acres in Windsor, Mass. 3½ hours from NYC. Large beamed living room with fieldstone fireplace and wood-burning stove; 2 bedrooms; 2 baths; large fully applianced kitchen; Laundry; 2-car garage. Electric heat; highly energy efficient. Skiing 5 minutes; Tanglewood 35 minutes. $69,900. Call Dr. Singer (603) 357-3122 on workdays; or (603) 357-0931 after 7:30 pm.

MAGNIFICENT EXECUTIVE ESTATE IDEAL FOR HORSES

This Early American colonial home features a beautiful living room with French doors, formal dining room with fireplace, large country kitchen with breakfast area, den, 4 bedrooms & 2 full baths. There are 88 plus acres of land with over 4,500' road frontage and 1500' frontage on the Shawangunk Kill. The property is also improved with numerous barns & outbuildings including a large dairy barn & a carriage house.

OFFERED AT $195,000 with 88 ACRES OR
$125,000 with 22 ACRES

R.J. SMITH REALTY 914-744-2095

Tarrytown Condo/EDGEMONT

. . . what you can't have in Manhattan at any price. . . . beautifully landscaped former estate grounds—not a high rise. 2 bedroom/2 bath, den, eat in kitchen. 38 minute commute to Mid-town. Club House with indoor/outdoor pool, tennis and racquet ball courts. Many extras. For sale by owner. Call 914-631-8244—evenings preferred. $145,000

BUCKS COUNTY'S MOST PRESTIGIOUS HORSE FARM

The magnificent estate house located on 56 acres in Bucks County contains random pegged oak floors with 4 bedrooms and 4 baths, library, servants' quarters and much more. Also offers an authentic 18 box stall clay Kentucky stable plus 7 paddocks. Brochure. $850,000.

DAVID C. KURFISS REAL ESTATE
P.O. Box 245, New Hope, PA 18938
215-794-3227

CATSKILL CONTEMPORARY

Delhi, N.Y. 25 acres. Outstanding 2 story 9 year old home. Cathedral ceilinged liv. rm. Large stone fireplace, 2 full baths, 3 bedrooms, splendid kitchen. Total electric. Central vac. system. Perfectly private setting, 2 ponds, distant views. $60,000. Terms

Rivers Realty
607-746-3400

SHORT HILLS, N.J.—JUST 45 MINUTES FROM N.Y.C.

Every bit as impressive as its address!

Proudly situated on acre-plus park-like grounds, this multi-level's handsome lines compliment its internationally renowned architect... with showplace styling, spacious living and an exemplary ambience for refined entertaining.

Main entry level foyer opens to a formal 650 sq. ft. living-dining room with fireplace. At rear, glass doors lead to a redwood entertainment deck. Easily serviced from convenience-packed kitchen with lunch bar next to family room. Year 'round heated solarium; master bedroom suite with lavishly large bath; powder room and the private maid's quarters complete the entry level.

Third full bath and three add'l. bedrooms—plus a playroom with outdoor walled-in sundeck are on the upper level. Lowest level, with its backyard patio, provides auxiliary kitchen, wet bar, powder room, workshop, natural wine cellar and storage area.

Separate 3-car garage. Paved drive and 15-car guest parking. Central air. Cable. Key phone. Excellent security systems. 4 blocks to school. All this—in Short Hills, New Jersey. All... for $625,000. We knew you'd be impressed!

BY APPOINTMENT: CALL (201) 376-5060 OR (201) 994-4323
GAIL LOWENSTEIN REALTORS
271 ESSEX ST., MILLBURN, N.J. 07041

EXCLUSIVE LISTING BROKER:
DAVIS R. CHANT, INC. REALTORS, MILFORD, PA 18337

EASE/STYLE ON 8½ ACRES

GRASS TENNIS COURT/GAZEBO/ bordered by stone walls & rolling flowered lawn: lg. mt. sp. fed POOL in unusual wooded setting: huge BARN: Beside circular drive, gracious turn of century 5 bdr. Home, sweep porch, 5 fpls., marvelous stone-walled all windowed eat in kitchen, stunning stone Adirondack game room, wine room/root cellar. Shhh! $159,000.

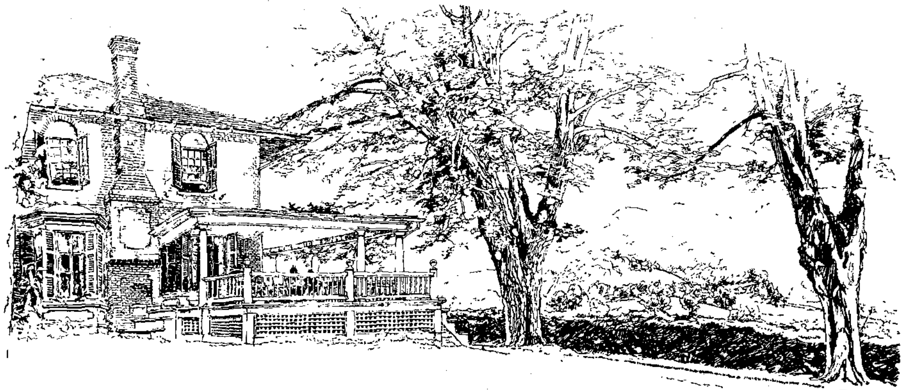
VALUED PROPERTIES
Specializing in "Unique" Properties
(914) 292-8222

EAST POINTE, N.J. **1 HR. EXPRESS BUS NY**

LUXURIOUS LIVING AT UNBELIEVABLE PRICES

Rated 2nd in 1982 by NY Times Survey! 2 bedroom, 2 bath condo, from $94,500. Unobstructed, magnif. view of NY skyline, 24 hr. secur. pvt. penthouse club rm, Pool all weather tennis court, sauna.

BAHRS REALTORS 201 872-1600



NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 477

BY MARY ANN MADDEN

HOARD JOHNSON—Restaurant chain refusing to serve food.

FORD MOTO COMPANY—International Cars/Discreet Investigation

THE OLDEN NUGGET—formerly Atlantic City's Newest Hotel

GULF&WETERN—Wildlife Victims of Oil Spills Rescued

Above, businesses showing a loss. Competitors are invited to provide a brief description of a firm from whose title one letter has been omitted.

Results of Competition 474, in which you were asked for silly headlines containing self-defeating logic.

Report: A host of golden elderlies. As in: Seek Fault for Earthquakes in California. Nixon (always right up there in the news) Must Make Decision, Cannot Stand Pat. Bakery Robber Gets Just Desserts. Those. As well as some sprightlier and sillier headlines, for which see below. Our thanks to the Doyle and Bracey family for their consistent sibling ribaldry.

First Prizes of two-year subscriptions to "New York" to:

ACTOR FOUND MURDERED
POLICE SEEKING MOTIVATION
Abby Leichman, Yonkers, N.Y.

NBC TO REPEAT "ONCE IS ENOUGH"
Jeff Pope, Hopkins, Minn.

MARCH PLANNED FOR NEXT AUGUST
Donna Levine, Northfield, N.J.

Runner-up Prizes of one-year subscriptions to "New York" to:

QUEEN TO VISIT MALVINAS
Stuart Erwin, Nescopeck, Pa.

HEISENBERG'S UNCERTAINTY PRINCIPLE STILL NOT PROVED
Anthony Gray, Closter, N.J.

TELEVISION CRITIC BOOS "CHEERS"
Margaret D. Dale, Longmeadow, Mass.

And Honorable Mention to:

BLIND BISHOP APPOINTED TO SEE
Marc Doyle, Burke, Va.

CHESS CHAMPION SLAIN
HUNT MATE
Betty Perkins, Nutley, N.J.

LONGSHOREMEN SHORTAGE
Joyce Kaplan, Merrick, N.Y.

JUDGE RULES ON MONOPOLY
GO TO JAIL, GO DIRECTLY TO JAIL . . .
Larry Laiken, N.Y.C.

NEW PLAY "THE DOOR" OPENS AND CLOSES
Gloria Burton, Queens

MOST PORNO SHOPS QUIT BIG APPLE
BUT HARD CORE REMAINS
Leo Kaltzman, Queens

LINGERIE SHIPMENT HIJACKED
THIEF GIVES POLICE THE SLIP
Scott Porter, Madison, N.J.

PARLIAMENT UNCOVERS LEAKS
THATCHER HITS ROOF
David I. Warren, Chagrin Falls, Ohio

NUCLEAR FREEZE GETS WARM RECEPTION
Sandra Hartshorn, Grass Valley, Calif.

TOUR BOAT CARRYING CONCERT PIANISTS SINKS IN DANUBE: ALL HANDS SAFE
Jay M. Tischenkel, North Miami, Fla.

INJURED UPHOLSTERER EXPECTED TO RECOVER
Jeffrey Samel, Bayside, N.Y.

NO-FAULT BILL DEFEATED IN CITY HALL
MAYOR BLAMED
Anthony G. Bowman, Wash., D.C.

L. A. VOTERS APPROVE URBAN RENEWAL BY LANDSLIDE
Kevin B. Robinson, N.Y.C.

POLICE FOIL FENCING OPERATION
Debbie Bennett, N.Y.C.

G. GORDON LIDDY WRITES PRISON MEMOIR
USES PEN NAME
Lydia Wilen, N.Y.C.

PATIENT AT DEATH'S DOOR
DOCTORS PULL HIM THROUGH
Jim Solomon, Arlington, Va.

SIX-HOUR SCHOOL DAY PRODUCES ILLITERATES
Doris Rubinoff, Bellerose, N.Y.

MAJOR STARS GO PUBLIC IN FIGHT FOR PRIVACY
Michelle Bega, Los Angeles, Calif.

LATIN COURSE TO BE CANCELLED
NO INTEREST AMONG STUDENTS ET AL.
Jeff Tenzer, N.Y.C.

HEALTH CLUB ENROLLMENT DOWN
MEMBERS EXERCISE OTHER OPTIONS
Michelle Suzanne, Pasadena, Calif.

DIAPER MARKET BOTTOMS OUT
Janice Rockwell, Tarrytown, N.Y.

DRAMA CRITIC DEAD OF FOOD POISONING
HAM SUSPECTED
John Van Koppen, Dennisport, Mass.

ROLLING STONES COLORADO TOUR
PLAN BIG BOULDER ROCK CONCERT
Pericles Crystal, Scarsdale, N.Y.
sp. mention: Edna Salzman, Queens

GENERALS' CAPTAIN WALKER TOP RUNNER
Judy Klein, East Brunswick, N.J.

MOB INFILTRATING EXTERMINATION BUSINESS—FBI BUG REVEALS
B. Komishane, Elizabeth, N.J.

CROUPIERS ON STRIKE
MANAGEMENT: "NO BIG DEAL"
Tim Hanley, N.Y.C.

REAGAN TO PLUG LEAKS, SOURCE REVEALS
Chris Doyle, Burke, Va.

ATLANTIC CITY TRAIN DERAILED
OFF-TRACK BETTING CONTINUES
J. Bradley, New Bedford, Mass.

SUMMIT CONFERENCE TO BE HELD IN HIDDEN VALLEY
Roger Kellerman, Albany, N.Y.

COPS SAY NO DIP IN SUBWAY PICKPOCKET INCIDENTS
Msgr. A. V. McLees, St. Albans, N.Y.

KODAK TO LAY OFF WORKERS
COMMUNITY REACTS NEGATIVELY
Bruce Karp, N.Y.C.

STADIUM AIR CONDITIONING FAILS
FANS PROTEST
Tasha B. Warren, Moreland Hills, Ohio

OCULIST MISSING: POLICE SEEK UNDERWORLD CONTACTS
Dan O'Neill, Los Angeles, Calif

FLORSHEIM TOP SELLER
"NO SMALL FEAT": SPOKESMAN
Cassie Tully, Spring Valley, N.Y

U.S. MARINE MUSIC BUDGET SLASHED
CONGRESS DENIES BAND AID
A. Shulman, Villanova, Pa

CUISINART STOLEN
THIEF PROCESSED
Lois Friedman, Omaha, Neb

MORE AMERICANS PLAGUED BY PHOBIAS
PSYCHIATRISTS FEAR GROWING TREND
Carly Mary Cady, Los Angeles, Calif

NAVY SUBS SINK RED RAIDERS
ANNAPOLIS J.V. BEATS COLGATE
Arthur S. Ash, Mt. Vernon, N.Y.

FLAGS GREET PONTIFF
POPE ADDRESSES POLES
Page Collier Thibodaux, La.

PICASSO EXHIBIT SUCCESS
ARTIST DRAWS LARGE CROWD
Jacqueline Fogel, Queens
sp. mention: Jean Cady, Los Angeles, Calif.

KOCH GETS PRESIDENTIAL NOD
REAGAN DOZES AT GRACIE LUNCHEON
Anita E. Saunders, Bayside, N.Y.

CHANNEL SWIMMER IN DIRE STRAITS
Alice Yohalem, N.Y.C.

PODIATRIST SUED
CALLOUS NEGLECT ALLEGED
Don Hauptman, N.Y.C.

PODIATRIST MURDERED
ARCH RIVAL ARRESTED
Henry Steinberg, Ammaus, Pa.

PREXY OF COFFEE COMPANY FIRED
GROUNDS NOT SPECIFIED
Art Rottner, Bellflower, Calif.

E.P.A. ORDERS TOTAL BAN ON EVERYTHING
Jack Ryan, N.Y.C.

SLAYING AT A.S.P.C.A.
KILLER FLEES
Christy Hamilton, Norfolk, Va.

JONAH FOUND IN WHALE STOMACH
POLICE JUDGE TALE HARD TO SWALLOW
J. Paul Sutter, London, Ontario

NUCLEAR ENERGY PICKS UP STEAM
Louis B. Raffel, Skokie, Ill.

SCHOOLS BEGIN CRASH PROGRAM IN DRIVER EDUCATION
Physics Bldg., SUNY, Albany, N.Y.

GRAMMARIANS SAY AMERICANS'
USAGE WILL IMPROVE SOON HOPEFULLY
Eddie Steinberg, Teaneck, N.Y.
sp. mention: Laura Walsh, Bohemia, N.Y.

WINO INDICTED
PLEADS FIFTH
Trevor Tutt, Duncanville, Tex.

ANTI-COUNTERFEIT BILL PASSES HOUSE
Ned Greenberg, Allentown, Pa.

MR. T. TO ENDORSE MR. COFFEE
Dave Kathman, Glen Ellyn, Ill.

CONTEST ENTRY GOES UNPUBLISHED
Joseph Steinberg, Teaneck, N.J.

Competition Rules: POSTCARDS ONLY. One entry only should be sent to Competition Number 477, *New York* Magazine, 755 Second Avenue, New York, N.Y. 0017. It must be received by June 10. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year ubscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the July 4-11 issue. Out-of-town postmarks are given three days' grace.

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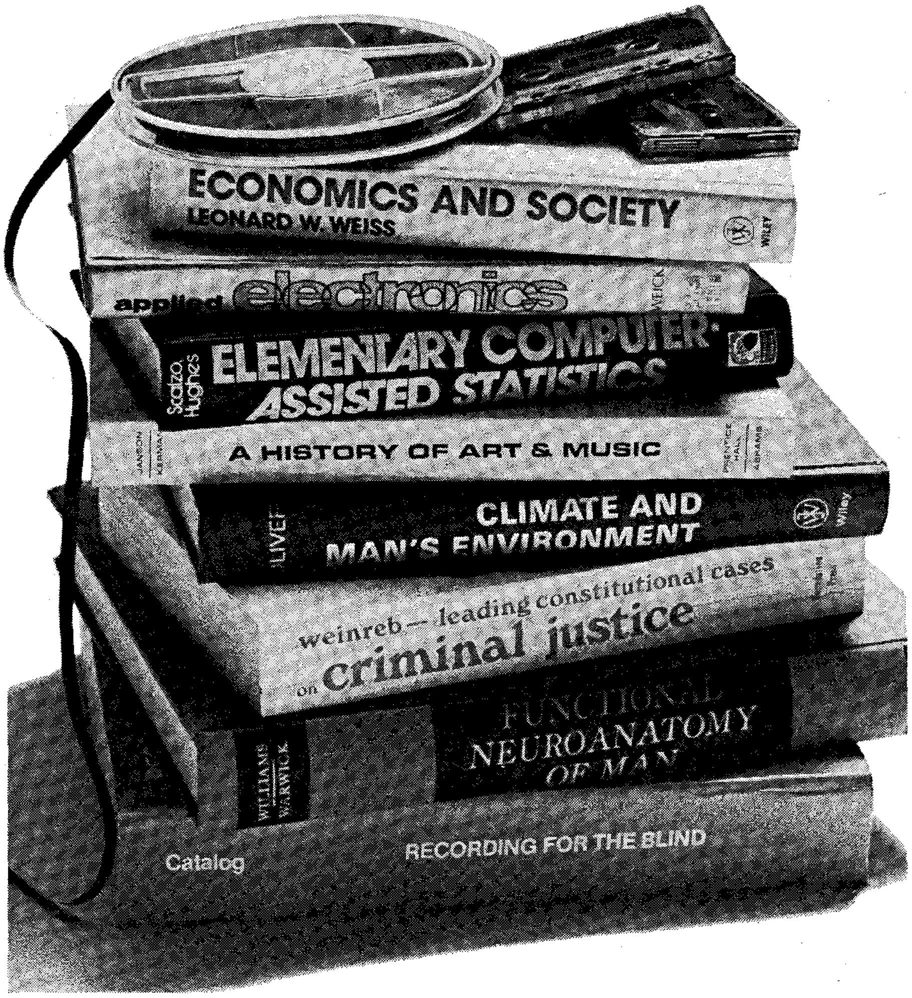
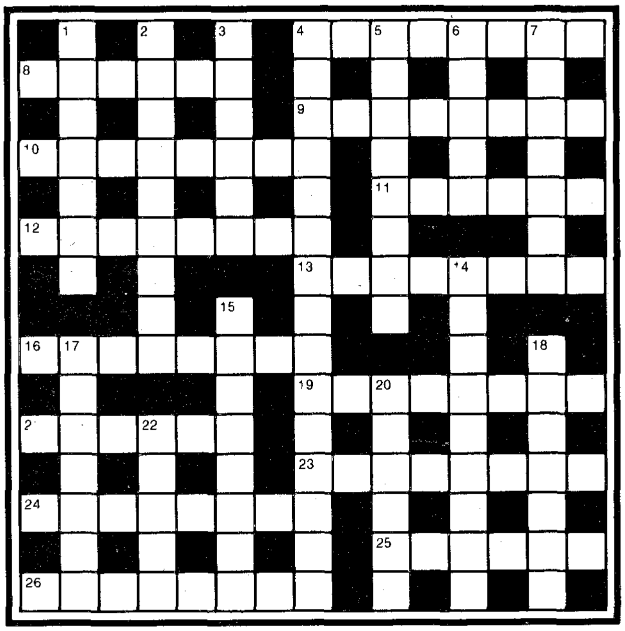

ECONOMICS AND SOCIETY
LEONARD W. WEISS
WILEY
applied electronics
ELEMENTARY COMPUTER-ASSISTED STATISTICS
Sfalzo Hughes
A HISTORY OF ART & MUSIC
PRENTICE HALL ABRAMS
CLIMATE AND MAN'S ENVIRONMENT
OLIVER
Wiley
weinreb — leading constitutional cases on criminal justice
FUNCTIONAL NEUROANATOMY OF MAN
WILLIAMS WARWICK
Catalog
RECORDING FOR THE BLIND

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

4 Young students are more disrespectful to society. (8)
8 Tell a story in order to establish association. (6)
9 Precipitation not cheap, we hear, with this creature! (8)
10 South coast resort group in a state of indecision (8)
11 Came to a stop and took a breather (6)
12 Colour sergeant, quite possibly, involved in Spanish music? (8)
13 Remove body covering that is plated perhaps. (8)
16 Great street for leaving your car in London? (4, 4)
19 Ghost ran amok—watch out for the knife handle! (8)
21 The final odds against water being available will be hurtful to the body! (6)
23 It's said there's seasonal tennis in this county. (8)
24 Kind of Balham artist found at work in the richly decorated palace. (8)
25 Mineral to the German is dangerous and inflammatory (6)
26 Automobile fabric made somewhere in the North-West. (8)



Down

1 Draws back in disgust from small recreational paintings. (7)
2 Liquid currency on paper (9)
3 The French boy has one internal injury (6)
4 Appeal in the interest of virtue? (3, 8, 4)
5 Inscription that might be happier without the ghastly beginning! (8)
6 Where those who are late rest in the shade. (5)
7 And the rest get upset after the dance, so make your pick again. (7)
14 Getting into an agitated state about the French and the English boxing? (9)
15 Excluding one point, a graduate's Paul's supporter (8)...
17 ... whilst a different graduate swallows a deep draught from the old wine bottle. (7)
18 He raises the cause of discontent perhaps. (7)
20 Lets in or lets out? (6)
22 To be of use as a face covering, apparently. (5)

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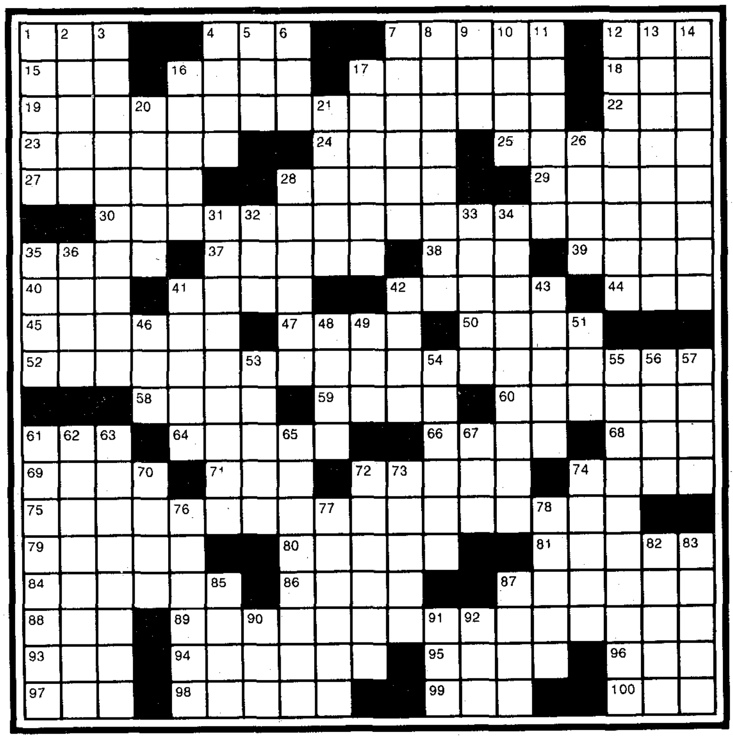
'ORIGINAL TITLES': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

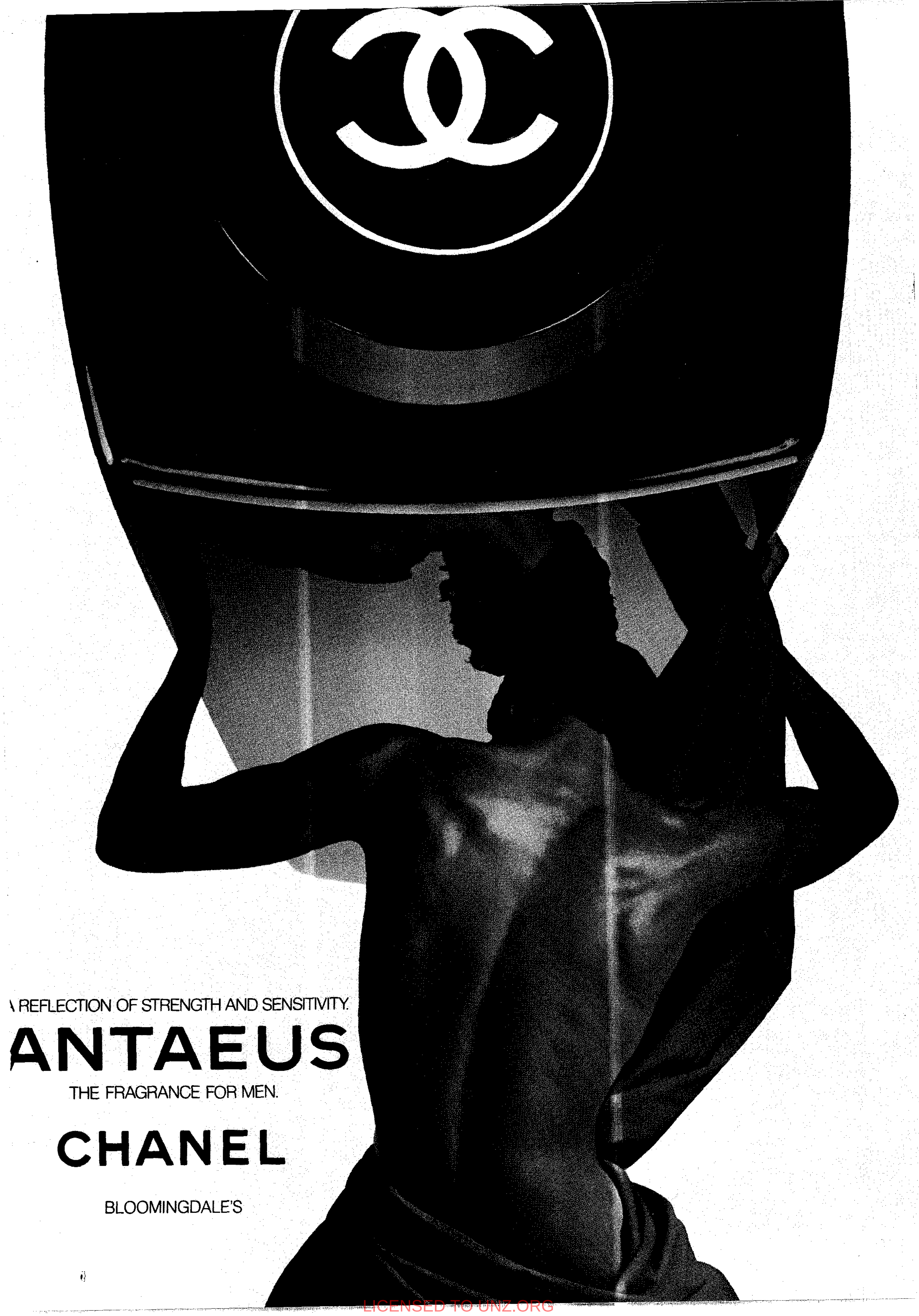
1 Abbr. on a thermometer
4 Guck
7 —— loaf is better than none
12 Shrine city of Iran
15 Regatta need
16 Salacious
17 Doughnut-shaped rolls
18 "Faerie Queene" heroine
19 "Main Street"
22 Exclamations of wonder
23 Ford flops
24 What the suspicious smell
25 Dramatist Ugo's kin
27 Fractions of millimeters
28 Colombian poncho
29 Finnish actress Elg
30 "The Great Gatsby"
35 Captain Hook's sidekick
37 Nick of films and TV
38 Lamprey
39 Arrow poison
40 Hit the jackpot
41 —— boy!
42 "Once —— Enough"
44 Grid six-pointers
45 Nightmares
47 Small gull
50 TV's Sharkey, et al
52 "Jaws"
58 Sojourn
59 Melville adventure
60 Distress call
61 Tie fabric
64 Photocopies
66 Vienna, to the Viennese
68 Dolorosa, for one
69 Real estate unit
71 Marshall Plan agcy
72 1984 presidential hopeful
74 Partner of file
75 "The Sun Also Rises"
79 Recommend for a second opinion
80 Celebes oxen
81 Played an old guitar
84 Ballerina Markova
86 Dollop
87 Acid salt
88 He played Mr. Peepers
89 "Roots"
93 Compass pt.
94 Worth and Dunne
95 "Sidewalks of New York" start
96 What humans do, to Pope
97 Draft org.
98 Glee club renditions
99 Vocalist Sumac
100 Ship's planking curve

Down

1 Reservation pole
2 Moslem Messiah
3 Foreknowledge
4 Aspics, for instance
5 Pussycat's shipmate, in a poem
6 Harem ladies room
7 Chief port of the West Indies
8 Stirs up
9 Gaelic sea god
10 Botch
11 Balance-sheet items
12 Part of I.Q.
13 Off one's rocker
14 Rubdowns
16 Fragrant bush
17 Give a tongue-lashing
20 Pioneer sci-fi author
21 Haggard
26 Jacques of French comedy
28 Give an account
31 Close friends
32 E, in Morse code
33 Serving girl, formerly
34 Marriage-on-the-run
35 Houlihan of "M*A*S*H"
36 Ho Chi ——
41 Is situated next to
42 The dope
43 "Do You Know the Way —— Jose?"
46 The Intrepid, e.g.
48 Greek Cupid
49 Gypsy boy
51 Like a shrinking violet
53 "I'm Getting —— Together..."
54 Castle features
55 Favorable circumstances
56 Pluviometers measure it
57 Eskimo craft: var.
61 Competitive scurries
62 Steplike formations
63 Combining forms
65 Uninvited follower
67 Tempest —— teapot
70 Power provider: abbr.
72 Dwarfs
73 Did a jeté
74 Where Joan of Arc perished
76 African antelopes
77 Adapts to rigors
78 —— ease
82 Without end, to poets
83 Danny Boy's home, originally
85 Before plane or dynamics
87 Mountain of Thessaly
90 Marsh
91 "——, Look Me Over"
92 Descartes' conclusion



Solutions to last week's puzzles appear on page 128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THE FRAGRANCE FOR MEN.
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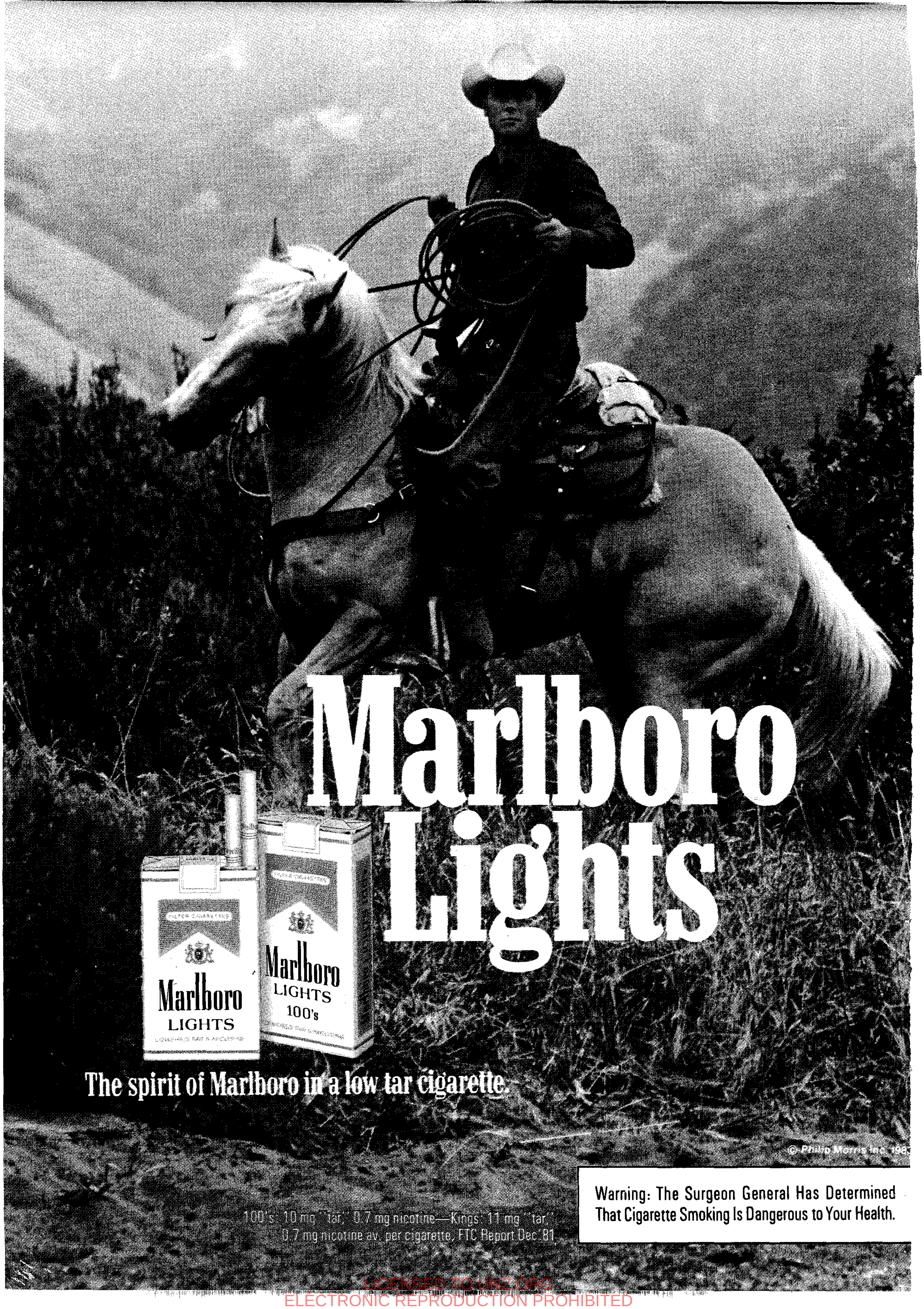
BLOOMINGDALE'S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